

Saturday 19 March 2016

Amateur

Photographer

Canon EOS 5DS R

Six months in the field with the 50MP monster. What's the verdict?



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A frog's life

How to get great shots both above and below the waterline

World Press Photo

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Go abstract

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Joe Cornish

Talks to AP about his new work, and his favourite UK landscape locations

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A week in photography



We've got a real mixed bag of content in this week's issue. With spring just around the corner, we take a frog's-eye view of the world with David

Tipling's amazing images of these curious amphibious creatures. Look out for more spring wildlife in our Spring Special next week.

Landscape lovers will be interested to read about the latest work from Joe Cornish, showing the very best landscapes Britain has to offer. If

the countryside is too much for you this week, then be inspired by the surreal geometric images that our towns and cities can provide. And if ground-breaking cameras are more your thing, then read Callum McInerney-Riley's thoughts having used the Canon EOS 5DS and 5DS R for numerous projects over the past few months. Finally, be amazed, humbled and reflective as we show you our favourite images from the World Press Photo Awards.

Richard Sibley, deputy editor

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ONLINE PICTURE OF THE WEEK



Ocean's Eleven by Kunotoro

Leica M Monochrom (Typ 246), 35mm, 1/500sec at f/8, ISO 2,500

AP reader Kunotoro uploaded this image to our Flickr page.

'This photo was taken in Sham Shui Po, Hong Kong – a place where most of the population are poor and old,' says Kunotoro 'They've got no jobs because of their age and just look for ways to kill time every single day.'

'Here, these men are watching a television (which is behind me)

showing the live discussion on the 2016 Hong Kong Appropriation Bill, and are waiting to see if there's a chance the government will find a solution to help the old and poor.'

'I was using a Leica M Monochrom Typ 246 and a 35mm lens to capture the moment. I was lucky that no one chased after me once I had taken the photo.'

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Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 17.

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman



Intelligent drone

The new DJI Phantom 4 features two on-board sensors that allow the drone to avoid objects in its path. A pair of forward-facing optical sensors scan for obstacles to 'automatically direct the aircraft around the impediment when possible, reducing risk of collision'. The 4K quadcopter costs £1,229.

Grays birthday book

Nikon-only store Grays of Westminster has released a book to mark its 30th anniversary. *Grays of Westminster – Exclusively... Nikon: The Legend and The Legacy* charts the history of the shop, from humble beginnings to a highly regarded retailer. The book costs £30 (plus £6 for p&p in UK). Visit www.graysofwestminster.co.uk.



Environment competition



Photographers and filmmakers of all ages and abilities are urged to enter the Environmental Photographer of the Year 2016. The contest offers a top prize of £3,000 and is free to enter. It's organised by the Chartered Institution of Water and Environmental Management, and judges are seeking photos and video captured after 1 January 2015. Visit www.epty.org/.

Panoramic Polaroid

A remote-controlled Polaroid 360° panoramic mini-tripod has gone on sale in the UK. The portable, free-standing Polaroid Panorama Eyeball Head is designed for panoramic stills or video, and it's suitable for DSLRs, compact cameras, action cameras and selfie sticks, says Polaroid. It's powered by a rechargeable built-in battery and uses a 1/4in thread. The pocket-sized device costs £44.99 from Amazon.



Limited E-M10 Mark II

Olympus has launched a limited-edition 'fox brown'-coloured OM-D E-M10 Mark II. Hailed as a collector's item, it includes a 14-42mm f/3.5-5.6 EZ pancake lens in a kit costing £699.99. Olympus UK has confirmed that 150 units will arrive on UK shores.



WEEKEND PROJECT

Master bounce flash

If you are put off by using flash indoors because you're worried about getting that amateurish 'custard-pie lighting' look, where the flash hits the subject full in the face but leaves the background underexposed, then bounce flash will be a revelation to you. Used properly, many viewers won't even notice that flash has been used, but bounced flash can make colours that much richer, details appear sharper, add a nice catchlight to eyes, and generally lift the image to give it a more three-dimensional feel.

By 'bounced', we simply mean you are bouncing the flash light off a wall or ceiling rather than it hitting your subject straight on. By angling or bouncing the light, you are effectively softening it. This technique is often used by wedding photographers, as it's much more flattering to the couple than straight-on flash, but this can be applied to a range of subjects.

1 You usually bounce flash off a white or pale-coloured wall or ceiling. It's best to avoid bouncing flash off coloured surfaces, as your images will take on that particular colour cast – not great in a room with red walls, so consider your surroundings before you shoot.

2 There is no strict rule for which direction to bounce your flash as this will depend on the colours and proximity of the walls or ceiling, but a good tip is to bounce the flash off a wall to give more directional lighting. Angle the flash in the same direction as the subject's nose.

BIG picture

Getty photographer captures Tungurahua volcano eruption

Displays of nature can create some incredible scenes for photographers, whether it's a brooding canvas of angry sky or a mile-high pillar of dust sucked up by a tornado. But perhaps nowhere is this better illustrated than in the terrifying might of an erupting volcano. This image, by Getty photographer Juan Cevallos, shows the Tungurahua volcano, in Cahuaji, Chimborazo, 130km south of Quito in Ecuador, spewing lava and ash on 27 February. Ecuadorian authorities raised the alert level from yellow to orange after the ash cloud rose 5km into the sky. Since December 2015, Tungurahua has been in continual eruption and is being monitored by the Geophysics Department at the National Polytechnic School in Quito. See more of Juan's work on his Flickr page at www.flickr.com/photos/juandacevallos.

Words & numbers

'I don't trust words. I trust pictures'

Gilles Peress
Magnum photographer
b1946

70,000

Estimated visitors to last month's CP+ Camera & Photo Imaging Show in Yokohama, Japan

© JIM COOPER



3 Whatever metering mode you use, err on the cautious side and start with lower flash-power settings so you don't overpower your subject. Subtlety is the key. If you need to illuminate the background, try increasing the ISO, widening the aperture or reducing the shutter speed.

4 Your flashgun may have a white bounce card built in, so pulling it out can also help to reduce the effect of colour casts when you are bouncing flash. There are also lots of larger bounce cards you can buy that attach to your flashgun – the Honl Barndoor is a great example.

© JIM COOPER



Bouncing the flash can create a much more pleasing result rather than shooting directly forward



Photographers Don McCullin (left) and Martin Parr (right) are among more than 80 prominent figures opposing the move

Top photographers and artists demand photo move U-turn

SCORES of leading photographers and artists, including Don McCullin and David Hockney, have demanded that a decision to move the historic Royal Photographic Society Collection from West Yorkshire to London be reversed.

Renowned photographers Martin Parr and David Hurn also join a list of more than 80 senior figures to oppose the already controversial move – designed to create the single largest collection on the art of photography in the world at the V&A museum in London.

In letters sent to *The Guardian* and *The Times* newspapers, the 83 signatories claim the decision to move the collection from the National Media Museum (NMM) in Bradford, West Yorkshire, is a 'backward step in our understanding of the importance of visual culture'.

The letter adds: 'The present move to separate the interdependent aspects of the art and science of photography reverses prevailing

worldwide practice and takes the study of photo history in Britain back several decades.

Moving the majority of the museum's photography collection away from Yorkshire goes against government policy when the museum was opened – to put facilities outside London – and against the present government's claimed "northern powerhouse" strategy.

'A number of us who have deposited our photographs in the museum did so specifically because we wanted our work to be preserved in the north.'

The collection includes the world's earliest surviving photographic negative, created by William Henry Fox Talbot.

And Fox Talbot Museum curator Roger Watson is among the prominent figures opposing the move to Bradford, as is the film director Mike Leigh and actors Timothy West and Prunella Scales.

Resistance to the impending relocation from the NMM was reported by AP in February (see *News*, AP 20 February).

Initial anger at the Science Museum Group's plan was then voiced in a public petition against 'cultural asset stripping' of the West Yorkshire institution.

It has since been confirmed that the archive to be transferred contains 270,000 images, 6,000 pieces of camera equipment, 26,000 books and periodicals, plus 10,000 items of archival materials that chart the invention and development of photography over the past 200 years.

The trustees of the Science Museum Group have decided to review the move of 85,000 of the 400,000 objects they cited in their original announcement.

The precious collection has been held at the NMM in Bradford since 2003, when the institution was called the National Museum of Photography, Film and Television. Before then, it was housed at the RPS's base in Bath.

For the full list of signatories, see *The Guardian* letter at www.theguardian.com/culture/2016/mar/06/opposition-grows-to-bradford-photography-collection-move.

The move to the V&A, which is expected to take place in the summer, aims to create an International Photography Resource Centre at the London museum, which already holds 500,000 photos.



Ilford Photo names winners

WINNERS of the Ilford Photo Student Photographer of the Year have 'potential to reach the top', earning praise for their creativity and composition.

Olivia Whitfield from Leeds College of Art won the competition, which pulled in around 1,000 entries, on the theme 'Saturday Night at the Movies'. She used Ilford HP5+ for her print entitled 'Amelie's love' (above).

Mark Boulton from Leicester College won the digital category and was crowned Harman Technology Student Photographer of the Year 2015 for his shot called 'Vesper Shower Scene'. Ilford Photo is the trading name of Cheshire-based Harman technology Ltd.

Visit the organiser's Flickr account at <https://goo.gl/LEBgXC>.



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The historic photo archive contains 270,000 images, including work by Atelier van Behr (left) and a shot of Adolphe Pegoud, 'the daring French aeronaut', c1913 (right)



Nikon widens D750 recall net

FAR MORE Nikon D750 cameras are at risk of developing a shutter fault than was previously thought, the company has warned.

Last year, Nikon admitted to D750 users that the shutter does not work properly in some cameras made in October

and November 2014. However, Nikon has since revealed that the same glitch may also affect models made between December 2014 and June 2015.

Nikon declined to comment when asked how many units were at risk in the UK.

In an updated advisory notice, Nikon Europe said the fault sometimes results in 'shading of a portion of images'.

Nikon again urges customers to check the seven-digit serial number of their camera to find out whether it is one of the affected models.

Portrait lens primed for March debut

CHINESE lens maker Laowa has confirmed the UK launch of a 105mm f/2 lens, on sale later this month.

The Laowa 105mm f/2 (T3.2) STF is a manual-focus lens featuring Smooth Trans Focus (STF), designed to deliver 'smooth transitions between crisp in-focus areas and creamy, defocused background or foreground'.

Priced £649.99, the full-frame-compatible lens is built from 11 elements in eight groups, with a 14-blade aperture. It houses an apodisation filter for 'superior bokeh rendering and crystal-sharp images', say UK Optics (Laowa UK). With a minimum focus distance of 0.9m, it's said to be ideal for portraiture. It will be available in the following mounts: Nikon, Canon, Sony A, Sony E and Pentax.



For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Tom Smallwood

LONDON



Unseen City: Martin Parr

This exhibition at the Guildhall Art Gallery offers behind-the-scenes moments at high-profile events in the City of London, with a unique Parr twist. Expect lots of quirky shots of traditions, banquets and public occasions, with guest appearances from The Queen.

Until 31 July, www.cityoflondon.gov.uk

BIRMINGHAM



Photography Show

The now-confirmed list of star speakers includes David Bailey and Chris Packham, but there's a lot more to the UK's largest photo show than just big names. There are over 200 exhibitors – from big camera makers to accessory producers – plus free talks and exclusive discounts. Bring comfy shoes and money.

19-22 March,
www.photographyshow.com

WILTSHIRE



Studio Portraiture

This in-depth two-day course in Lacock covers everything from the basics, getting started with studio flash, adding extra lights and softboxes, through to more advanced techniques. You'll need a camera that can be set to manual mode, along with a standard hotshoe adapter. The cost is £140 for RPS members AND £165 for non-members.

26-27 March, bit.ly/rpsportraits

LONDON



Creative in Focus

Getty Images Gallery's exhibition explores trends that the company sees driving photographic content in the next year – from a desire for public good to non-conformism – and features more than 70 images from award-winning photographers.

Until 26 March, www.gettyimagesgallery.co.uk

Capture Birmingham

A weekend of events celebrating photography in and around Birmingham, Capture Birmingham coincides with the weekend of The Photography Show. Highlights. It include photo walks around the city centre and major exhibitions by Janet Mendelsohn and Jindrich Streit.

19-20 March,
www.capturebirmingham.org

BIRMINGHAM



Viewpoint Tony Kemplen



The **Rollei XF 35** proves to be a rather challenging piece of kit. The difficulty is working out whether this is down to age or poor design

I really wanted to like the Rollei XF 35. It has a famous name, a fast lens and looks like a classic camera, but for various reasons it proved a disappointment. The Rollei brand was born out of the German company Franke & Heidecke established in 1920. It went on to make many of the iconic cameras of the last century, but by 1970 manufacturing costs in West Germany had become uneconomical, and much of the production was switched to Singapore. The XF 35 came off that production line between 1974 and 1980.

First impressions are of an attractively designed, well-made, precision camera, albeit one aimed at the snap-shooter end of the market. With its fully automatic exposure system, the only thing you need to do is compose your shot and focus using the built-in coupled rangefinder.

It felt nice and solid when I picked it up, but that impression soon faded once I started to use it. The wind-on feels fragile, and as for the sound the shutter makes, I've heard more robust noises from those single-use disposable cameras you can still find in cut-price shops!

The 'pre-flight checklist' that I go through prior to using an unfamiliar camera suggested that the exposure meter was underexposing by around 3 stops, so I just set the ISO to 25 when using ISO 200 film. The automatic-exposure system is built around a selenium sensor and selects a combination of aperture and shutter speed anywhere between 1/650sec at f/16, to 1/30sec at f/2.3. This allows the



The XF 35 has a cheap feel, but the 40mm Sonnar lens produces nice sharp images

camera to operate in a useful range of lighting conditions, although there is no manual override so you can't fine-tune the settings to suit your subject. A small lever on the underside of the lens selects 'A' for automatic, and 'B' for bulb (long exposure). I assumed the B setting would afford me the flexibility to cope in poor light, but for some bizarre reason selecting B also fixes the aperture at f/2.3, which rather limits its usefulness.

Focusing using the coupled rangefinder was easy enough, with no problem seeing the little ghost image, but I lost several exposures due to using the B setting inadvertently. I must have nudged the selection lever while adjusting the focus.

With ageing cameras, it can be difficult to know if problems are related to poor design or to the ravages of time. For example, I'm pretty sure that the 3-stop underexposure shown on the meter is because the electronics are failing, but whether the easily knocked B selector was always like this, or has become looser over time, I simply don't know.

The 40mm Sonnar lens produced good sharp images, as in the architectural example above, but for me the camera was let down by its cheap feel – I don't think I'll be loading it up again any time soon.

Tony Kemplen's love of photography began as a teenager and ever since he has been collecting cameras with a view to testing as many as he can. You can follow his progress on his 52 Cameras blog at 52cameras.blogspot.co.uk. More photos from the Rollei XF 35 www.flickr.com/photos/tony_kemplen/sets/72157663259618916



Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 17 and win a year's digital subscription to AP, worth £79.99

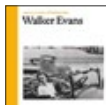
New Books

The latest and best books from the world of photography. By Oliver Atwell



Aperture Masters of Photography Series: Walker Evans

Introduction by David Campany, Aperture, £12, hardback, 96 pages, ISBN 978-1-59711-343-4



ARTIST monographs are funny things. No end of books are dedicated to a set cadre of master photographers, all of whom have been analysed endlessly. However, they are great introductions to any

budding photographer looking to familiarise themselves with the history of image making. This volume from the always-reliable Aperture is a worthy addition to any bookshelf. The real value is looking at the ideas and techniques that have led into contemporary approaches to photography. Evans was a photographer who set the path for countless artists of today, a great number of whom find themselves in a period of time that closely reflects that slow decay of society. ★★★★★

Jimmy DeSana: Suburban

By Elisabeth Sussman, edited by Dan Nadel and Laurie Simmons, Aperture/Salon 94, £26, hardback, 96 pages, ISBN 978-1-59711-341-0



THE WORK of Jimmy DeSana can, it's fair to say, be a little alienating if you are unable to look past the odd nature of the images. DeSana's staged photos of nude subjects in a variety of poses, entwined with everyday objects, are strange and surreal, particularly when combined with the gel-covered tungsten lights that bathe them in almost-hallucinogenic colours. The images are the ultimate evocation of a body objectified and rendered as nothing more than a composition component. Many have observed that, despite the presence of nudes, the subjects become desexualised through their arrangement in the images. The suburban settings add another singular sense. ★★★★★

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David Tipling

David is one of the most widely published wildlife photographers in the world. His pictures appear on hundreds of book and magazine covers, and have been used in various other ways, from wine labels to being projected in New York's Times Square. www.davidthipling.com

Frog's-eye view

With ponds and dykes teeming with life, the humble frog caught **David Tipling's** imagination. Here he reveals how he took his striking shots

KIT LIST



Underwater housing

Housings are designed for individual camera models. When shooting split shots in freshwater, I try to keep my kit as light as possible. I purchased a long remote-release cable to use on a two-metre pole.



Ewa-Marine bag

These bags have their limitations but if you're on a budget, and in situations where you can handhold and might simply want to try shooting split shots for a specific idea, it is worth buying one.





A bad experience at a swimming pool as a five-year-old has left me with a fear of sticking my head below water, so buying an underwater housing might not seem like an obvious purchase. But last year I was commissioned to create a film documenting nature through the seasons on the north Norfolk coast. The dykes and ponds teem with life, but it was the humble

◀ Fisheye or wideangle close focus lens

The fisheye or wideangle lens you use needs to be close-focusing as you are focusing on a virtual image projected a few inches in front of the dome. Confused? See the box over the page for an explanation.



◀ Strobes

Flashguns can be attached to the outside of the underwater housing and usually two are used, one on each side to balance the light. These are normally recommended for split shots unless you are shooting at a site with a nice light bottom.

▼ Pole

Mounting your housing to a pole can be really useful if you can't get in the water. I mount mine to an old monopod and shoot with the housing upside down. A search of the internet will find some ingenious homemade poles.



'I decided for best results I had to use a DSLR housing with a dome port'

➤ frog that caught my imagination, so I set out to create images that gave a frog's-eye view of the world.

I have always been a big fan of those eye-catching images that mix the world above and below the water. Described variously as 'half and half', 'split shots' and 'unders and overs', I shall refer to them as split shots, and they became a central technique on this project.

My first challenge was to find a pond full of frogs that had clear water. Luckily, I found this just a few minutes' drive from home – a perfect spring-fed pool with no overhanging trees.

Early trials

Initially I figured I could take the pictures I wanted using one of the waterproof compacts, or a compact and cheap housing. I experimented with a friend's Nikon 1 AW1 to see how this might work, but soon realised that having a relatively small flat surface in front of the lens made it really difficult to judge the waterline with any accuracy. I also felt the quality would not be quite good enough for my needs.

I then explored using a bag designed for a DSLR and bought a Ewa-Marine PVC bag. This worked, although I was clumsy with it as I found holding it level and steady was challenging. However, with practice this would have been a solution to shooting these images on a budget.

For best results, though, I decided I had to use a DSLR housing with a dome port. I wanted to be able to use the housing on a pole, so this had to be factored into my choice. Housings typically range from around £1,500 to many thousands. Cost was a big factor, but so too were a number of other considerations. I needed a housing to fit my Nikon D800, that could attach easily to a pole and be operated remotely. It also had to be relatively light and I wanted one with fairly neutral buoyancy so it would float. The latter requirement, I felt, would assist in controlling the housing when shooting split shots.

Expert advice

Eventually, I settled on an AquaTech Elite coupled with an 8in dome port. Underwater photography was completely alien to me at the start of this process, so I sought as much information as I could. The supremely talented Alex Mustard, whose work I am a big fan of, patiently answered some questions I had for him over the phone. His split shots are beautifully crafted and it was a discussion with Alex regarding dome ports and the merits of using various sizes that



Dome ports

SO WHY use a dome port as opposed to a flat port? In water, when a subject is viewed through a flat port, it works like a magnifying glass, increasing subject size by 25%. Due to its shape, a dome port compensates for this by correcting the refractive properties of water; light passes differently through water compared to air.

Wideangle lenses used in flat ports will lead to image distortion towards their edges. The dome port is, in effect, a lens – it corrects these distortions for subjects below the surface and acts simply as a clear window for subjects above it. The dome projects a virtual image inches in front of the lens and it is this you need to focus on, not the image itself. This is why a close focusing lens is required, and why using a small aperture is important to ensure good depth of field.

I went for an 8in dome, which is a good compromise – too large and it becomes more of a challenge to transport and work with from a pole; too small and the effect of a defined waterline starts to diminish.

Getting split shots like this required quite a bit of practice to refine the technique



Dome ports allow you to achieve straight waterlines for split shots



David's top tips

THERE is a lot more to think about when shooting split shots than simply focusing and taking the picture, whether it is all the little accessories you need to take with you or the technique you will need to employ on site. I am still learning, but listed here are some of the challenges I faced.

1 Topside interest

The pond is surrounded by just a few bushes and trees, but I knew I needed to include something above the water to help give context. So I decided I would include a distant tree or the tops of the dead bulrushes within my compositions.

2 Weather and timing

As the pond was clear and the frogs were on the surface, I chose not to use any artificial light. However, this meant that the best time to shoot was midday on sunny days. Light penetration through water peaks when the sun is at its highest. On visits earlier or later in the day there wasn't enough light illuminating the frogs underwater, so I would have had to use strobe lighting.

3 Aperture

The frogs tended to lay motionless on the water surface, so I could often use quite slow shutter speeds. This was necessary to avoid a high ISO, as I commonly needed to use an aperture of $f/16$ to ensure sufficient depth of field above and below the surface.

4 Manual or automatic?

At midday the auto shots were fine as there was no more than $1/2$ -stop difference between the underwater and topside scene. When I encountered a stop or more difference, I exposed for the surface scene, then lightened the underwater area later in Photoshop. For pictures shot underwater, I simply set the camera in auto and always pre-focused the lens to around 20cm and taped it in place in case it moved.

5 Water droplets

I hate spending longer than I need processing my images, so I studiously avoided water droplets on the dome port that could seriously spoil the topside view. Some photographers smother baby shampoo over their dome to keep droplets off. I took a sponge and wiped it when I needed to keep it clear.



Deciding which lens to use was an important factor to the success of the project

made me realise this really was a whole new world. I now understand why there seems so little crossover between underwater and the rest of the photographic community, such as the intricacies of doing it properly.

Understanding dome ports and the physics behind them was challenging in itself. Deciding which lens to use was something I needed to do before I purchased my housing. There is a mass of information and discussion on the internet regarding the merits and disadvantages of using certain lenses.

For split shots, it seemed the wider the better. I initially planned to use my Nikon 14-24mm f/2.8 and bought a lens port, which is a metal extension between the housing and dome so the lens fits. This was a mistake as it suddenly made my set-up rather heavy, and quite hard to control when put on my makeshift pole. I later learned that this lens is not ideal for underwater use due to pictures suffering from soft corners.

I already had the Nikon 10.5mm f/2.8 fisheye lens, which I love for its compact size, and this proved to be my best option, but with one drawback: being a DX-format lens, it delivered a cropped view on my D800. However, despite taking away lots of pixels at the edge, this still gave me more than enough image quality and a decent field of view.



The whole experience was a fascinating insight into a new world

Getting started

I soon gave up standing on the bank using a pole and instead joined the frogs in the pond. Holding the housing steady and operating the shutter with my finger was so much easier. When I first entered the pond the frogs would scatter, but after a few minutes the silt stirred up by my boots would settle and the frogs reappeared. Some reacted to seeing their reflection in the glass dome and would crawl up onto it.

All too soon the frogs had spawned and melted away, leaving me wanting more. The whole experience was a fascinating insight into a strand of wildlife photography I had effectively ignored, yet it proved to be so rewarding.

One of my split images ended up being commended in the British Wildlife Photography Awards, something that was very pleasing. I can't wait to get back in the pond this spring.

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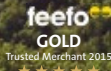
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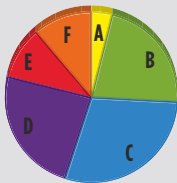


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In AP 27 February we asked
How many tripods do you own?

You answered

A None	4%
B 1	22%
C 2	29%
D 3	24%
E 4	10%
F 5 or more	11%

What you said

'I've just had a bit of a count-up and realised that I've got five! That's not counting two monopods. Five tripods! How on earth have I ended up with five tripods?'

'I have a tripod but rarely use it because it does nothing for spontaneity. I use ISO instead'

'I have one full-sized tripod, one mini tabletop one, and one belonging to my late father, which I'll probably sell'

'I have accumulated something like a dozen or so tripods, table tops/monopods in my lifetime, all of them bought second-hand. Nowadays, with the advent of in camera/lens stabilisers, a tripod isn't needed much these days, but it's still very handy'

This week we ask

Have you ever attempted to fix a broken camera yourself?

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Olympus UK @OlympusUK

There were some fantastic photos in this year's World Press Photo competition, but we were blown away by this image that Olympus UK retweeted of the Colima volcano erupting in Mexico. The original image was shot by Sergio Tapiro.



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LETTER OF THE WEEK

Phone favourite

My iPhone and the very many clever – and inexpensive – post-processing apps now available have transformed and revived my passion for photography. Easily 95% of the photography I want to do, from street photography to still life, from macro shots to landscapes, can be satisfactorily achieved with my phone, and don't people say that the best camera is always the one we have with us at the time?

As *Amateur Photographer* has been a constant companion during my photographic life, I'm sad that mobile-phone photography is not yet covered in any depth. Might we perhaps look forward in the near future to a regular column and regular features on this increasingly significant and undoubtedly popular new format in my favourite photographic magazine?

The image (above) is a picture taken with my iPhone of my first camera – a Zeiss Nettar folding model that takes 120 film.

Trevor Jordan, Northamptonshire



Well, to start with we have a column by Lars Rehm, in our *Viewpoint* section, where he talks about the latest smartphone cameras and related technology. And we do of course review the latest apps and accessories when it is appropriate to do so. We like to cater for everyone and there is talk of a special issue later this year. Watch this space! – **Richard Sibley, deputy editor**

Win!

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EVF advantages

I need to wear specs to see the settings on my Nikon DSLR. This can be a bit of a pain, having to put on and remove my glasses during shooting, as I don't like wearing them when I look through the viewfinder. This put me on the hunt for mirrorless camera with an APC sensor, and after far too much deliberation I chose the Sony Alpha 6000. Admittedly, the electronic viewfinder could have really done with a higher resolution, but it is still good enough.

The big bonus with an EVF is that once you have adjusted the dioptre to your liking, all settings can be viewed and changed via the EVF. No specs are required and you can

review images via EVF as well.

The Sony Alpha 6000 is a fantastic little camera, and as its replacement is imminent the current pricing is attractive as well.

As for my Nikon, it is mainly used for shooting sports photos.

John New, via email

Look out for our review of the Sony Alpha 6300 in the 16 April issue – **Richard Sibley, deputy editor**

Under pressure

I like *Amateur Photographer*, I really do, despite the articles on videography and the fact that I can't understand Roger Hicks' *Final Analysis* column.

But I was very pleased to note that you named every round of APOY 2016 after a

David Bowie song. You have redeemed yourselves and I will no longer be cancelling my subscription.

Andrew Wood, Bristol

Well done on noticing, Andrew. Sometimes, with the weekly churn of articles, you have to throw a little something in for yourself. With the passing of the great man earlier this year, I couldn't help but make some kind of reference. At least it gave me a break from namedropping obscure artists and writers in my articles in some sad attempt to look better educated than I actually am. That's features for you! – **Oliver Atwell, senior features writer**

Increasingly irritated...

Am I alone in getting increasingly irritated by the pictures selected for Roger Hicks' *Final Analysis*? 'Retirement Plan 1', 2011, by Guilhem Senges (30 January), followed by 'Bréauté-Beuzeville, Haute-Normandie,' 1984 by Jean Gaumy (6 February) are awful and wouldn't stand a snowball's chance in hell in most club competitions! A photographic judge would have a field day tearing them apart.

The only interesting thing is Roger's vainglorious attempt to persuade us that these sow's ears are really silk purses. They aren't. If such critiques have any value for aspiring photographers, it is as an oblique hint how not to take good images – or appreciate them. Any chance of a return to normality?

Neil Pascoe, Lancashire

Or to rephrase your question, 'Why doesn't Roger Hicks pander to the prejudices of the camera club judges I know?' The simple answer is that there is more to photography than camera club competitions. 'Aspiring photographers' who aspire to no more than winning



Jean Gaumy's image appeared in the AP 6 February issue

camera club competitions can go right on aspiring. Gaumy, incidentally, is a Magnum member. Magnum has a rather higher reputation than the average camera club – Roger Hicks

Recently I was watching the Brit Awards, thinking, 'Why has this band won an award? The other artist is far better than this rubbish.' And that is the point. Photography has many styles, interpretations and self-imposed rules, but we don't have to like or agree with any of them. Photography is an art, as well as a skill, and as such you can get whatever you want from it – Richard Sibley, deputy editor

Olympus half-frame timeline

I was surprised to see the statement from Professor Newman on page 61 (*Technical Support*) of AP 27 February that in 1963 'Olympus was still exclusively a half-frame camera company'. Olympus was producing rollifilm cameras from 1936 and 35mm film cameras at 24x32mm size image from 1948. The company modified these to full-frame 35mm 24x36mm frame shortly after that.

Richard Bond, Hampshire

You're correct, of course, Richard. Olympus began its life making 120 rollifilm cameras, before changing to 35mm and adopting the modern 'full-frame' format. However, it's true to say that in the 1960s the company was mainly focused on its half-frame Pen range, although it did still make a few full-frame models.

For those who are interested, a full timeline of all the cameras Olympus has made is available on its website at www.olympus-global.com/en/cor/history/camera/lineup/chronicle – Andy Westlake, technical editor

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One year (51 issues) UK £160.55; Europe €259;
USA \$338.99; Rest of World £221.99

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Printed in the UK by Polestar Group

Distributed by Marketforce, 5 Churchill Place, London E14.
Telephone 0203 787 9001

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Right: The Cuillin
beyond Loch
Scaiga, on the
Isle of Skye

National treasures



Joe Cornish's new book is a selection of personal favourite locations around Britain. Making the images has been a journey of discovery, he tells **David Clark**

At a time when we're concerned about overpopulation, as well as the erosion and destruction of the countryside, it's easy to forget the wealth of unspoilt landscapes that Britain offers. The mainland's relatively small surface area encompasses great diversity, from the wild and remote mountains of Scotland to the lush pastures of southern England, and is bounded by just over 11,000 miles of extremely varied coastline.

In addition to Britain's natural geographical and geological variation, the landscape is peppered with locations of historical interest: ancient stone circles and hill forts, and, from the more recent past, ruined abbeys and derelict industrial buildings.

Then there's the great British weather, which, for those aiming to create stunning photographic

landscapes, is definitely an asset. Admittedly, a bit more sunshine would not go amiss, but the marked seasonal variations, along with stormy skies, snow, frost and fog, all help to make great pictures.

That diversity of landscape, location and weather is celebrated in *This Land*, a new book by Joe Cornish. A collaboration with writer and campaigner Roly Smith, who provides the text, it's an exploration of 50 of their favourite locations in Britain. Joe points out that this is not simply a collection of images of the most famous. Instead, he's keen to emphasise the personal and partial nature of the selection.

'We drew up lists of places we felt had to be in, based on our own prejudice, and then – with difficulty – cut them down to 50,' he says. 'Roly had a few others he would have liked to include, and it was the same for me, but if we'd done that, it

might have become more like a catalogue. We just ran out of room. Skye, for example, is an epic location worth many books in its own right but we've included just three pictures from there. So covering everything was an impossible task and we had to make compromises.'

Although Joe has an extensive library of landscape images shot around Britain from the past three decades, many of the locations Roly suggested were new to him. So, over the past couple of years Joe has photographed around 20 new locations for the book, on his own trips or while taking workshops.

The new locations Joe has particularly enjoyed discovering include Tre'r Ceiri, an Iron Age hill fort on the Llyn Peninsula in North Wales; Lud's Church, a chasm in the Peak District; and the ancient woodlands at Kingley Vale in

ALL PICTURES © JOE CORNISH





Tre'r Ceiri, Llyn Peninsula

ONE OF the most memorable landscapes Joe discovered while working on this book was Tre'r Ceiri on the Llyn Peninsula in North Wales. 'Tre'r Ceiri (Town of the Giants) is an Iron Age hill fort,' he says. 'It's rarely visited but is a really astonishing monument in a beautiful landscape. We, as a photographic community, still have wonders to discover in our own country.'

'Photographing it was a really interesting challenge, but I think this

black & white image sums up the overall quality and scale of the place. The sun was breaking through the extensive cloud cover, creating pools of dappled light.'

'The picture was made in the summer and in the middle of the day, so it is at odds with conventional wisdom of only shooting vistas in the golden hours of dawn and dusk. There are many different ways of approaching the landscape.' The image was shot on a Sony Alpha 7R.

▶ West Sussex. 'Many of these places were a revelation to me, so huge thanks to Roly as I wouldn't have discovered them otherwise,' says Joe.

While working on the book, Joe also revisited familiar locations to shoot new work. Even the older images in the book are mostly unpublished, so there's a huge amount of new material on show.

Equipment choice

Aficionados of Joe's work will know that he is a keen large-format camera user, so reading about the number of cameras he used during the project may come as a surprise. As well as 5x4 cameras such as the Ebony 45SU and the medium-format Hasselblad 503CW used in older images, he had a variety of other cameras. They included the Nikon D800, the Fujifilm FinePix S5 Pro, the Sony Alpha 7R and the Fujifilm X-E1.

'When I looked back, I was pretty staggered to find out how many cameras I'd used,' says Joe. 'I seemed to be all over the place. The irony is that if I were advising anyone on cameras, I'd say: "Stick to one system and get to know it so well that you can forget about it". But inevitably, partly because of the digital revolution, I've experimented a lot and the range of cameras used in the book reflects that experimentation to a large extent.'

How, I wondered, did he decide on which camera to use for a particular location? 'I'm often trialling new cameras, so a lot of the time the choice was down to pure curiosity,' he says. 'When I was working on

Above: Contorted yew branches at Kingley Bottom in West Sussex



Hadrian's Wall, west of Housesteads, Northumberland

5x4, that was just the camera I carried, and I never thought about it. I was settled with that system. Since then I've been relatively unsettled, regrettably. But, having said that, I now quite enjoy being able to fit my backpack out with the kind of gear I think will work best for the circumstances.

'For example, when I was climbing in the Welsh mountains last year, it was an almost 3,000ft ascent and I didn't have a lot of time. So I took the Sony Alpha 7R with a tilting adapter, a 35mm lens and a couple of light zooms. That made it much more manageable than carrying a full medium-format technical camera outfit like the Linhof Techno. It would have been close to impossible working on a windy mountain with that kind of equipment.'

Although Joe has used a range of digital and film cameras for the book, the images demonstrate that it's not the equipment that matters but the person using it.

'It's about priorities,' he says. 'When I am studying a scene, I'm seeking the most significant characteristics and qualities; the ones I want to distil in the image. Then there is the process of translation – turning that scene into something that works visually. That's when you attempt to speak with your own voice, through your own personal aesthetic and technical working method evolved over a lifetime and which reflects, in some way, who you are.'

'So any photography that's a matter of artistic endeavour is ultimately about expressing yourself. You're looking at the



Above: The Malvern Hills looking north from British Camp, Herefordshire

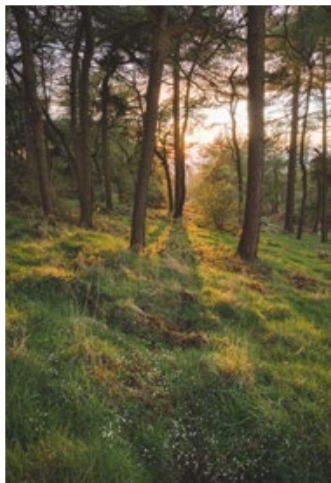


Derwent Water
from King's How,
Lake District



Above left: Lairig Ghru from Rothiemurchus Forest, Cairngorms

Above right: Newton Woods, Cleveland



➤ world and trying to come to terms with it and reflecting on your own condition and, maybe, the human condition in general.'

Transition to digital

The final part of the book includes Joe's reflections on his transition from working with film cameras and producing transparencies, to using digital equipment and post-production. He gives insights into a learning curve that, he says, has been 'steep, rocky and full of obstacles'. For a perfectionist like Joe, the change has been traumatic.

'Because of my arts background, I usually accept change as inevitable and desirable, but I did find it hard to embrace this,' he says. 'As a young photographer I learned the colour-transparency film process that entailed "getting it right in-camera" not just as practically desirable but as a philosophical ideal. It was a belief system of sorts. Digital wasn't just a craft change, it was a faith change. That's got to be traumatic.'

'I had come to expect my "final" work to be the transparency. The transparency was the peak of the art. I'm still inherently attached to film and probably always will be for nostalgic reasons.'

Joe says that digital capture and reproduction has advantages but also brings new obligations.

'The greatest change, and perhaps the best thing about digital technology, is the additional creative and artistic potential, and indeed responsibility, that comes with it,' he says.

'The flexibility of digital colour, tone and dynamic range, plus the extraordinary power of digital post-production, means I'm very much back in the driving seat in terms of printing the image for final presentation, whether for a book or an exhibition.'

'That is a new responsibility and a new burden, but with it we, as photographers, are now 100% involved in the appearance of our work. From an artistic standpoint, that's a big step forward.'

Joe's new work shows that he has weathered the storm of this 'faith change' and his photography has emerged as strong as ever. The way his images are composed and executed, plus the feeling for light and landscape they convey, all demonstrate the distinctive hallmarks of his style. This new book is one that both seasoned Joe Cornish fans and new converts alike will enjoy.

Joe Cornish offers his advice on preparing to photograph a landscape that is new to you

'MY FIRST piece of advice, given slightly mischievously, would be: don't do any research on a landscape. Don't look on the internet. Don't come laden with the baggage of other people's pictures and expect to reproduce them. That's because, first, it isn't going to happen and second, because it shouldn't happen – otherwise how are you to form your own view? To be fair, that's almost an impossible task today, but I think it's a desirable aim.'

'I would go equipped with a paper map, for obvious safety reasons, and because I still believe it is a superior way to introduce yourself to the landscape than a GPS. Experience the landscape in real time, in the real world and park your assumptions. Where possible, explore it on foot.'

This Land, with photographs by Joe Cornish and words by Roly Smith, is published by Frances Lincoln on 24 March, price £30.

To see more of Joe Cornish's work, visit his website: www.joecornishgallery.co.uk



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ALL PICTURES © JON GIBBS



LOCATION GUIDE

Budle Bay

Set along the dramatic Northumberland coast, **Jon Gibbs** reckons this remote location offers superb photo opportunities

BUDLE Bay is a stunning area along the dramatic Northumberland coast and a designated Area of Outstanding Natural Beauty. As a conservation area the 100 miles of coastline are protected from development, so its wonderful beach and dunes are great sources of amazing vistas. Budle Bay also comprises a large area of mudflats that are a haven for wildlife, especially migratory birds during the winter.

The bay's appeal lies in the wonderful vistas along the coastline, and the view inland towards the Cheviot Hills, either from the tops of the cliffs or at shore level.

Budle Bay is reached via the lovely village of Bamburgh, which is a short drive from the A1 – take the A1342 to reach

the village. Bamburgh has its own wonderful locations, namely Bamburgh beach with its ever-popular view of Bamburgh Castle and the views out to sea towards the Farne Islands.

In Bamburgh village there is a large car park near the castle, but it is better to take the road in the village called The Wynding, which has ample opportunities for parking on the journey towards Bamburgh Golf Club.

If you can resist the temptation to stop at Bamburgh, you can walk to Budle Bay heading north along the top of the cliffs and dunes bordering the golf club. If the tide is out you can drop down to the coast beyond the small lighthouse at Blackrocks Point and walk along the shore.



Shooting advice

WHEN I first visited Budle Bay, I couldn't get over the wonderful view from the high dunes looking towards Ross Sands and beyond to Holy Island. It is a superb vista encompassing the wonderful shapes and contours of the bay that, in my opinion, are best photographed at low tide as the colours and shapes of the tidal channels viewed from above are marvellous.

It is also worth turning your viewpoint slightly inland from these high dunes towards the Cheviot Hills – they make a lovely feature for the horizon of your image. Reaching for a telephoto lens at low tide works wonders. Zooming into the tidal channels and dunes, and picking out the patterns and forms from above, produces wonderful abstract images.

The dunes at lower level are equally good to shoot from as they are still above the shoreline, so you can get a sense of distance and scale. They also provide the opportunity for abstract images. The weather can be wild and some of the sand patterns made by the wind are among the most photogenic I have seen.

This is very much a year-round location, but in winter the beach is devoid of footprints and has a really wild feel. It is worth visiting here for the view from the high dunes alone – one of my favourites in the whole of the UK.

Stop and stay

THERE are no real major centres of population on the Northumberland coast, but each village or town has its own selection of B&Bs and hotels. In Bamburgh there is The Victoria Hotel, which is a good option. Further south is the fishing village and seaside resort of Seahouses, which offers more options in terms of food and lodging.



The dunes provide a wonderful location for sweeping views over Budle Bay

KIT LIST

Clothing

When northerly and easterly winds blow, they can chill you to the bone, especially early or late in the day in winter. Make sure you are

dressed properly – a good-quality windproof jacket is essential.



Telephoto lens

This is ideal for picking out abstract images from the shapes of the tidal channels of the bay.



Jon Gibbs

Jon is an award-winning landscape photographer and photographic gallery owner from Norfolk.
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The 59th **World Press Photo** competition focused as much on the aesthetic and the technical as on capturing the essence of 2015

There's a strange feeling you get when looking through current documentary and reportage work. While the subjects you view can often trade in the suffering and hardship of, say, refugees, the aesthetic results can often be overwhelmingly beautiful.

How do you negotiate this hammering cognitive dissonance? You see suffering, but you can't look away. Perhaps that's the point. Surely if you want to communicate a message effectively, it must be done

in such a way that the viewer has no choice but to look.

Of course, this point has been echoed through the dialogue that has always followed the World Press Photo competition, and this year is no different. The 2016 winning images are challenging, certainly, but also do much to educate about the issues that haunted the annals of 2015 – and they will continue to press on our conscience in the months ahead.

Here, we show a selection of the most outstanding examples.

© WARD HUNTER/ARND BRONKHORST



Nature, 3rd Prize Stories

Christian Ziegler
Chameleon Under Pressure

➤ Madagascar holds more than half the world's chameleon species. However, as a result of deforestation and habitat loss, 50 per cent are endangered. Montagne d'Ambre, Madagascar, 29 November 2014.

© CHRISTIAN ZIEGLER/REPORTAGE PHOTOGRAPHY



World Press Photo of the Year Warren Richardson

Hope for a New Life

The refugee crisis was perhaps the biggest story of the previous year, and in this image by Australian photographer Warren Richardson we find a perfect encapsulation. Here, we see a man passing a baby through the fence at the Serbia/Hungary border in Röszke, Hungary, on 28 August 2015. It's the imperfections of the image that perhaps make this such a success. The strange aura of the aesthetic gives us a feeling of panicked transience and of desperation. It's an image of atmosphere and real feeling.

General News, 2nd prize stories

Abd Doumany

Douma's Children

Abd Doumany, of Agence France-Presse, took the second prize in this category of a project focusing on child victims of air raids by Syrian government forces in the rebel-held city of Douma. In this image, we find a wounded Syrian girl at a makeshift hospital. Douma, Syria, 22 August 2015.





Long Term Projects, 3rd prize

David Guttenfelder

Life in the Cult of Kim

North Korea is one of the most isolated and least understood countries. Few outsiders have had a glimpse of the country, and even fewer independent photographs have been taken. David Guttenfelder managed to negotiate unprecedented access between 2008 and 2015. Here, a soldier working as a guide walks through a forest said to be the former camp site of the late leader Kim Il-sung, Mount Paektu, Baekdu, North Korea, 4 April 2012.

© DAVID GUTTENFELDER FOR THE NEW YORK TIMES. LEARN MORE AT NYTIMES.COM



© CHEN JIE/CHINA PRESS PHOTO AGENCY



© JOHN J KIM/REUTERS/CONTOUR PHOTOS

General News, 3rd prize singles **Chen Jie**

Tianjin Explosion

Not every World Press Photo image has an intimate approach. This aerial shot of Tianjin, China, shows the results of a chemical warehouse explosion on 12 August 2015. The carnage and destruction were absolute and here we see the sheer scale of the disaster. Taken in Tianjin, China, 15 August 2015.

Contemporary Issues, 3rd prize singles **John J Kim**

March Against Police Violence

Lamon Reccord stares down a law-enforcement officer during a protest against the fatal shooting of Laquan McDonald by police. Image taken in Chicago, USA, 25 November 2015.

Contemporary Issues, 2nd prize stories **Francesco Zizola**

In the Same Boat

In this project, Francesco Zizola photographed Libyan migrants being rescued by the international medical relief organisation Doctors Without Borders in the Mediterranean Sea. In this shot, we see refugees wrapped in emergency blankets two days after being rescued, as they catch sight of the Italian coast for the first time. Taken 3 September 2015.



© FRANCESCO ZIZOLA/UNICEF, PHOTO IN THE SAME BOAT



© JONAS LINDKVIST. NEPTUN SYNCHRO, STOCKHOLM, SWEDEN, 13 DECEMBER 2015

Sports, 3rd prize singles

Jonas Lindkvist

Neptun Synchro

▲ In this wonderful black & white image, Jonas Lindkvist has captured the balletic performance of the Neptun Synchro synchronised swimming team, performing their Christmas show. Stockholm, Sweden, 13 December 2015.

Nature, 1st prize singles

Rohan Kelly

Storm Front on Bondi Beach

▶ A massive 'cloud tsunami' looms over Sydney as a sunbather reads, oblivious to the approaching cloud on Bondi Beach. Sydney, Australia, 6 November 2015.



© ROHAN KELLY. AUSTRALIA, SYDNEY, 6 NOVEMBER 2015



© MATJAZ KRIVIC. BURKINA FASO, 20 NOVEMBER 2015

People, 2nd prize singles

Matjaz Krivic

Digging the Future

◀ A mine worker takes a smoke break before going back into the pit. Miners in Bani face harsh conditions and exposure to toxic chemicals and heavy metals. Image taken in Bani, Burkina Faso, 20 November 2015.

WORLD PRESS PHOTO

An exhibition of the competition's prize-winning pictures, including the ones shown here, will tour 100 cities in about 45 countries over 2016, to be seen by more than 3.5 million people worldwide. The first World Press Photo 16 exhibition opens in De Nieuwe Kerk, Amsterdam, the Netherlands, on 16 April. For more information visit www.worldpressphoto.org



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Your expert guide



Simeon Quarrie is known for his creativity and storytelling in both video and photography.

His work has seen him travel across the world for clients who seek his unique approach. With his passion for both wedding photography and cinematography, Simeon has successfully worked across a range of genres. He is a prolific educator with infectious enthusiasm and his work features on top industry blogs.

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With urban abstracts, images can be discovered almost anywhere. You just have to look a little harder

Designs on the city

You can find inspiration for abstract subjects in any number of locations, explains **Steve Gosling**

Ifrequently run workshops called Urban Abstracts, and the question that is normally in the forefront of any potential participant's mind is: 'What do you mean by urban abstracts?' As a creative photographer who likes to keep his options open, I don't incline naturally towards fencing myself in with pedantic barriers. My definition is therefore

deliberately loose – an urban abstract is any abstract graphic image found in a town or city. For the type of image I like to take I've found the urban landscape offers the greatest potential, but these abstract photographs can be found in any environment.

That is one of the attractions, of course, as these images can be discovered almost anywhere and usually very close to home, regardless of

where you live. There is no need to travel to faraway exotic locations to find worthwhile photographs. In fact, your local neighbourhood is a great place to start. It can be both visually stimulating, and creatively rewarding, to unearth successful images in the mundane and ordinary things that most people pass by on a daily basis without once giving a second thought to them.

Steve Gosling



Steve is an award-winning professional photographer who specialises in producing fine-art landscape and travel images. He is an experienced instructor, having run workshops in the UK and abroad, encouraging and inspiring photographers of all levels. Steve will be holding a one-day Urban Abstracts workshop in London on 11 June in partnership with Olympus UK. For more information, visit www.stevegoslingphotography.co.uk

KIT LIST



▲ Zoom lens

One minute you could be taking a close-up image, the next a telephoto shot of a distant building or a wideangle view of a subject close by. To minimise the amount of time spent changing lenses, a wide-ranging zoom lens offers maximum flexibility and portability.



▲ Polarising filter

A polariser is great for giving a boost to colours or removing reflections from non-metallic surfaces.



▲ Macro lens

A macro lens is useful if you like doing a lot of close-up detail work. However, a lot of 'standard' zooms (and even compact cameras) offer a close-up (not true macro) facility, and this can be good enough for all but the most specialist applications.

Fresh eyes

To make an attractive image from the ordinary (street signs or road markings, for example) requires us to develop the ability to see the familiar through fresh eyes – to see the world around us as a child experiencing that environment for the first time. As the Austrian photographer Ernst Haas once said, 'I am not interested in shooting new things; I am interested to see things new.'

This requires regular practice, by constantly looking at the world and searching for photographic potential. Very soon you'll be seeing images in the most unusual and unexpected places. This is one

of the reasons I always carry a camera with me.

It is important to discard any preconceptions about what makes an attractive subject. We need to look beyond the everyday function or purpose of something to see it as a purely visual entity. I call it 'looking beyond the obvious'.

For example, a manhole cover, a drainpipe or road markings are not immediately recognisable as photogenic subjects until we start to see them in terms of pattern, texture, shape, colour and tone. We then begin to photograph what we really see. This leads to a significantly different approach.

Isolate

This process is often helped by isolating a part of the subject – by moving in close (using our feet or zooming in with a telephoto lens) and concentrating our attention on the element, or elements, of the subject that are visually most appealing. I refer to this as a 'reductionist' approach to composition – stripping away all unwanted or unnecessary elements in the viewfinder until we are left with the core essence of the image.

Attention to detail is vital in this process, so take great care about what is left in the frame – particularly at the edges. The use of colour, line and shape are important considerations.

Think about compositional balance (how elements such as light and dark tones relate to each other) and use lines to move the viewer around the frame, taking them to your focal point (if there is one).

I have previously written about the value of working on projects or themes [see *Pick a Project*, AP, 13 February] and this is an approach I've found particularly useful with my urban abstract work. As these images can be discovered in abundance almost anywhere, creating photographs, ironically, can be more difficult, as the number of options can overwhelm our visual senses. Taking a theme or project-based approach



It's important to discard any ideas about what makes an attractive subject, and look deeper



When looking for potential shots, try to look out for the use of colour, line and shape

IDEAS TO TRY

Road markings

Double yellow lines, painted arrows, 'Stop' and 'Give Way' markings can all be turned into works of art.



Textures

Rust and decay can be found in most areas. I've spent hours photographing rusty fence posts, rotting railway sleepers and peeling paint.

Patterns

You can find interesting patterns and shapes in the most mundane buildings. Lighting and framing are the keys to success.



Reflections

Puddles, glass-fronted office buildings and shop windows can all offer abstract potential to the sharp-eyed photographer with an imagination.



Shooting urban abstracts is a great way to isolate your chosen subject, stripping away elements to focus in on a specific point



Use a polarising filter to boost colours and reduce the number of reflections in the scene



Even mundane buildings can reveal interesting shapes and patterns when you look a little closer

narrows down the options, focuses our attention and thereby makes the choice of what we photograph much easier. So, for example, you could go out with the intent of photographing the colour red or concentrating on transport. It requires a disciplined approach, but I know from personal experience that the rewards make the self-control worthwhile. Working on a

theme in this way provides us with a purpose and gives coherence to the resulting images that we shoot.

I'll close with a health warning drawn from personal experience. This type of photography can become incredibly addictive. It will become impossible to leave the house without seeing potential images everywhere (I even take a camera to the local

supermarket). Friends and family will refuse to stay next to you as you kneel down at the kerbside to photograph a particularly photogenic double yellow line. Your dog will start to demand regular treats as a reward for patience each time you spend 15 minutes photographing the lines and colours of parked cars. Trust me – your life will never be the same again.

Analysis of images

The Spiral Piano

The image below was taken in a hotel in Reykjavik, Iceland. I was initially attracted by the twisting staircase, but it wasn't enough to justify making an image on its own.

As I studied it a bit more, I noticed that the design and the way the light was falling created shadows that reminded me of piano keys (hence the title). That was the extra dimension required to make the image more interesting than just a simple architectural record shot.



How the shadows fall on the stairs makes the shot more interesting

Wheels Within Wheels

I took the shot below on a long weekend trip to Copenhagen, Denmark. Bicycles seem to be the preferred way of navigating the city centre, so I wanted to make sure I got a photograph that reminded me of that. The blue bicycle lane with the painted symbol was a good starting point, but it needed something else. I waited for a passing cyclist to come into the frame. The slight blurring of the wheel (signifying movement) and the warm slash of the orange reflector on the wheel (contrasting with the blue) were lucky elements that make the shot for me.



The addition of a cyclist adds an extra dimension to the shot

Reader Portfolio

Spotlight on readers' excellent images and how they captured them

The Shard

1 While we may have seen this famous London landmark photographed many times before, Fern has managed to bring real atmosphere and graphic quality to her shot
Canon EOS 5D Mark III, 24-105mm, 33secs at f/11, ISO 100, Little Stopper, soft grad, tripod, remote release



2

West Pier

2 By using a long exposure, Fern has instilled the scene with a sense of the passage of time and the ghosts of memory in this image of the pier at Brighton
Canon EOS 5D Mark III, 17-40mm, 144secs at f/13, ISO 100, Big Stopper, soft grad, tripod, remote release



Fern Blacker, East Sussex



Photography has always been a passion of Fern's since a fairly early age, but it wasn't until she was given her first DSLR in 2010 that her interest really started to grow. While she tries to embrace all genres of photography, her images mainly centre around fine-art landscapes and seascapes using long-exposure techniques. For Fern, photography is an escape from the stresses of the real world and, in some ways, a therapy. In the future, she hopes to capture the beauty of the northern lights. Visit www.fernblackerphotography.com.



The **Reader Portfolio** winner chosen every week will receive a copy of **Helicon Focus Pro** innovative software worth \$200. Visit www.heliconsoft.com

Helicon Focus is designed to merge several differently focused images into a fully focused one, thus allowing extreme depth of field. You can produce sharp images in one click, retouch results with special brushes and enjoy all the benefits of state-of-the-art technology to make your images stand out

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Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/portfolio



Selsey Lifeboat Station 1

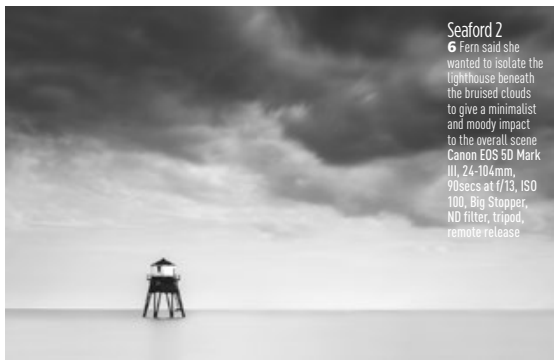
3 A great and simple example of leading lines
Canon EOS 5D Mark III, 17-40mm, 201secs at f/11, ISO 100, Big Stopper, Little Stopper, tripod, remote release

Selsey Lifeboat Station 2

4 An alternative to the previous shot
Canon EOS 5D Mark III, 17-40mm, 123secs at f/11, ISO 100, B&W ND 110, B&W ND 103, tripod, remote release

Seaford 1

5 Sea meets chalk for a stunning contrast
Canon EOS 5D Mark III, 17-40mm, 200secs at f/16, ISO 100, Big Stopper, ND filter, tripod, remote release



Seaford 2

6 Fern said she wanted to isolate the lighthouse beneath the bruised clouds to give a minimalist and moody impact to the overall scene
Canon EOS 5D Mark III, 24-104mm, 90secs at f/13, ISO 100, Big Stopper, ND filter, tripod, remote release



Appraisal

Expert advice and tips on improving your photography from **Damien Demolder**

Kept in the dark Bidyut Goswami

Nikon D7000, 16-85mm,
1/8sec at f/4, ISO 640

IT CAN be hard to take successful pictures of big groups, as we need to find some way to prioritise the elements of the scene so the viewer knows where to look first. Bidyut has done well by getting close to the man at the front so we can focus on the light on his face.

One of the big visual attractions of candlelit occasions is the warm glow of the little flames, and really this scene should be more orange than it is. Bidyut has used auto white balance, which usually does its best to remove warm glows, so I would always suggest using the daylight white balance in cases like this. It will really emphasise the colours that build atmosphere.

As there is a bit too much contrast, and the shadows hide details that help to tell the story, I've used some low-contrast settings to lift the darkest tones. At the time of shooting, something similar could have been achieved with a low-contrast shooting mode. Customising the camera's JPEG profile or shooting in raw mode would achieve similar results.

There is a bit of distortion from the wide lens that needs fixing, so I corrected that and cropped out the half-person on the left, as he's a distraction. This made the main man a bit bigger in the frame, too.

Unfortunately, lightening the shadows has made the other photographers in the background more obvious. Polluting a travel picture with another photographer somehow makes the scene seem less authentic. To solve this, I have disarmed them, so they look as though they are clapping instead of snapping. Bidyut could have waited for them to move, although I suspect he is in their pictures too.



Win! Send up to six prints, slides or images on CD (include the original files from the camera along with your versions on the CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 17. Enclose an SAE if you want them returned. The picture of the week will receive a year's digital subscription to AP worth £79.99

Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk

Picture
of the
week

AFTER

Alfa Romeo 4C

Alan Kinsella

Nikon Coolpix P7700, 38mm,
10secs at f/3.5, ISO 100

THIS is a very smart picture of an exciting little car, and Alan has done a great job of finding an angle that makes the most of the curves and shape of the body. I love the low viewpoint and that there is loads of road in the frame – it is a very different perspective, and it gets our attention. The colorization is excellent too. Alan used the tungsten white balance setting to make the daylight turn blue and deliver a sense of night-time. It is very effective.

There is a bit of blue interference with the colour of the car, which the manufacturer might not be keen on, so you need to be careful of that. I've used a selection and made a slight hue shift to try to even things out – you have to try to show the colour as it appears on



BEFORE

the Alfa Romeo colour swatch. While Alan has left a good bit of space behind the car so we can see the logo on the wall, the cropping at the front is much too tight. I've added some extra wall and road to

give an idea of what it would have looked like.

Either way, it's a fabulous picture, cleverly shot with a relatively wide angle, so Alan wins my picture of the week award. And, what's more, he shot it on a Nikon P7700 bridge camera!

Tiny friend

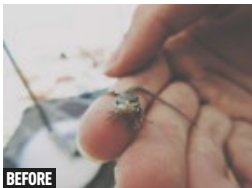
Christopher Wenham

Canon IXUS 265 HS, 4.5mm,
1/400sec at f/3.6

I'M GUESSING that this is a lizard, and Christopher has made a pretty good job of getting its face in focus, which is no mean feat with a compact camera. Although digital compacts tend to have pretty good macro modes, getting them to focus exactly where you want them to isn't always easy. The lizard is in the middle of the frame, which I suppose helps.

What is difficult to understand is why the picture has such low contrast. It's as though we are looking through a fog. A dirty lens could be the answer, and all that light coming from behind might be making the front element glow. Or it could be just down to processing.

We need to cut through the fog to see the



BEFORE

detail. I've increased the contrast so we do now have a black, but also lifted the shadows as they got compressed with the additional contrast. The finished result doesn't look very natural as it has been over-manipulated, but that could have been avoided had the contrast not been so low in the first place.

I've also adjusted the composition, so the



AFTER

lizard's face is off-centre and on a junction of thirds, which makes the image more lively, and the fingers can lead us to the subject. There is a lot of empty space in the original, and while our subject is small he doesn't need to be tiny in the frame – so I've made quite a severe crop.

It's a nice shot, Christopher, but keep your lens clean and crop when you can't get closer.

Damien Demolder is a photographer, journalist and photographic equipment expert, speaker, judge and educator. He has worked in the photographic publishing industry for 17 years, including 15 years at *Amateur Photographer*. He uses a wide range of equipment, from wooden plate cameras to the latest DSLRs, and is a great fan of all products that make good photography more accessible to more people

Accessories

Useful gadgets to enhance your photography, from phones to filters...

Steadicam Smoothee

● Around £100 ● <http://tiffen.com/steadicamsmoothee/>

Richard Sibley reviews a rock-steady smartphone mount

At a glance

- For use with smartphones or small cameras
- Adapters available for GoPro cameras
- Counterbalance smooths out movements
- Optional counterweight for heavier devices

IF THERE is one brand that is synonymous with keeping movie cameras steady, it is the appropriately named Steadicam. Like Photoshop for image editing, Steadicam has become a catch-all term for any device that stabilises a movie camera, but the original is still by far the favoured product for filmmaking professionals – and now there is a Steadicam for your smartphone.

The Steadicam Smoothee is designed for use with a small, light camera or a smartphone, and the latest version has a mount that is specifically designed to hold every iPhone model that has been made, while adapters are available for GoPro cameras as well as other light, tripod-mounted cameras.

The Steadicam Smoothee relies on basic physics. The camera sits on top of an articulated handgrip, with a sweeping metal curve at the front of the device counterbalancing its weight. This means that any movements are smoothed, which is especially useful when you're walking and filming. The result is floaty footage rather than erratic and jerky.

Verdict

Attaching an iPhone 6 was relatively straightforward. Making small adjustments to the tilt-and-roll adjustments on the mount allowed us to achieve a perfect balance. There is a slight learning curve to getting the best from the Steadicam Smoothee, particularly when turning corners, but there are plenty of videos and online guides ready to help you out.

For aspiring filmmakers the Steadicam Smoothee is a great device that works well. It's better than many similarly priced items that don't have anywhere near the same build quality and ease of operation.

Mount

The phone mount has been designed to work with most smartphones, but especially Apple iPhones.

Solid design

The Steadicam Smoothee is built to a very good standard and should last a lifetime.

Counterweight

An optional counterweight can be fitted to the Smoothee to help balance heavier devices.

The Steadicam Smoothee holds iPhones, GoPros and other small, light cameras

Amateur Photographer
Testbench
GOLD
★★★★★

Tilt-and-roll adjusters on the mount allow you to achieve a perfect balance

HOW TO SET UP THE STEADICAM SMOOTHEE



1 Mount your phone in the smartphone adapter. Try to make sure the phone is mounted as centrally as possible.



2 Open a spirit level app on your phone. The iPhone has one built in. Just go to the compass app and swipe right to open it.



3 Now correct the front/back and left/right adjustments by small amounts each time until the spirit level app is level.

iShoot IS-JZ50III multifunctional quick- release plate clamp

£17.99 • www.ukhighland.co.uk



The iShoot quick-release clamp is made of aluminium alloy and attaches to the tripod head

WHILE we usually cover major brand accessories available from large retailers in this section, recently we've also taken to looking at some more esoteric products. One such is this iShoot quick-release clamp that's available from UK Highland Photography. It's designed to attach to your tripod head, perhaps replacing an existing quick-release system, and while it might look like any old Arca Swiss pattern clamp, its selling point is that it also accepts two types of Manfrotto plates. These are the popular small rectangular 200PL plates for RC2-type quick-release heads, and the larger and less common 410PL plates.

So why would this be useful? Until recently, Manfrotto's RC2 system was probably the single most-used type of quick release, but the Arca Swiss dovetail has recently surged in popularity due to its simplicity and strength. Indeed, many CSC manufacturers now include Arca Swiss pattern plates on accessory grips. With a clamp such as the iShoot you can use both types of plate on the same tripod head.

The IS-JZ50III is pretty well made from aluminium alloy, with its skeletal design keeping weight down. It can be attached to a tripod head using either a 3/8in thread or a countersunk bolt, and has anti-twist slots in its base. An unusually long locking screw should clear many camera bodies, making them easier to attach.

All my various Arca Swiss plates attach securely, as do older metal 200PL plates, although Manfrotto's new plastic ones won't fit. However, I've had some problems with the iShoot's sliding jaw jamming against Manfrotto 410PL plates and not releasing properly when the clamp is released. Despite this, if you want to use a mixture of Manfrotto 200PL and Arca Swiss plates, the iShoot IS-JZ50III quick-release clamp certainly looks like a useful accessory. **Andy Westlake**



Amateur
Photographer
Testbench
Recommended
★★★★★

Amateur Photographer

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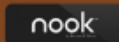
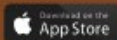


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Canon EOS 5DS and 5DS R

After six months of using the **Canon EOS 5DS** and **5DS R** to shoot a variety of subjects, from product photography and wildlife to a wedding, **Callum McInerney-Riley** reveals how the cameras performed



At a glance

- 50.6-million-pixel, full-frame sensor
- Dual DIGIC 6 processors
- 61-point AF system
- 5fps shooting speed
- 150,000-pixel RGB-IR metering sensor
- ISO 100-6,400
- Price £2,699 (EOS 5DS, body only), £3,199 (EOS 5DS R, body only)

Like many Canon owners, when rumours of a new 5D began to circulate I was rubbing my hands together with excitement for the long-awaited EOS 5D Mark IV. My wish list would include superb autofocus and a full-frame sensor with great detail and high ISO performance, as well as excellent signal-to-noise ratio. However, the specs revealed a very different camera to what I was expecting. It wasn't an EOS 5D Mark IV but two closely related high resolution cameras – the Canon EOS 5DS and EOS 5DS R.

As I examined the specifications I had a number of questions. First, I wondered why there was a maximum ISO of just 6,400. As a

photographer shooting wedding and events, portraits and product photography, I need a camera that can handle various situations – and this seemed to be a limitation. Also, the resolution is huge at 50.6 million pixels, so I wanted to know what would happen when I tried to edit a shoot together with 50.6-million-pixel JPEGs and raw files. Third, I wondered whether there would be a huge difference between the 5DS (with anti-aliasing filter) and the 5DS R (without anti-aliasing filter).

I was curious to see how the new cameras would fare compared to the Canon EOS 5D Mark III, although I am aware they are designed more for landscape, studio and fashion photography.

I used both the 5DS and 5DS R for about six months, during which time I shot five product shoots, two events, two lifestyle fashion shoots, an editorial shoot, a wedding and a trip to Scotland shooting landscapes and wildlife. I now have a few answers to my questions.

Moiré patterning

My first task for the 5DS R was a product-and-lifestyle shoot for a client who manufactures leather and canvas bags. The difference between the 5DS R and the 5DS is that the 5DS R has no anti-aliasing filter. As a result, the 5DS R produces maximum detail but risks moiré patterning when shooting repetitive designs such as those found on fabrics.



This image was shot using the Canon EOS 5DS. While this camera isn't designed for wildlife, it still does a sterling job of capturing highly detailed images and gives users the ability to crop extensively too

That meant using a 5DS R to shoot canvas bags would be totally unsuitable, right? Well, I set up a shot in the studio and rattled off a couple of pictures at a variety of apertures while connected to a laptop. I could see the images popping up on the screen and, to my surprise, there was no moiré patterning. At times, diffraction from the lens can be enough to stop moiré, but even at the sharpest point of the Canon 24-70mm f/2.8 lens I found it wasn't a problem.

This answered one question for me: if I had the choice of buying a 5DS or a 5DS R, I would choose the 5DS R for the simple fact that it rarely produces any moiré patterning, unless shooting

something like a pinstriped suit or very tightly compacted, repetitive building details. I suspect many photographers would rarely encounter moiré and, in my opinion, the advantages of the extra detail outweigh the very low risks of moiré. If I encountered it, I'd either remove it in post-production or stop the lens aperture down to create enough diffraction to stop the effect.

Once I had finished the shoot, I began to edit the images. Most noticeable was how much more detail could be seen in the shots compared to those from the EOS 5D Mark III. It was astonishing, as every single stitch of a bag was pin-sharp. However, this was both an advantage and a

disadvantage. I could crop into certain areas and provide the client with detail shots using a few clicks of the mouse, which is a huge bonus as it cuts out the need to do a lot of extra work. The down side is that you can see everything, including pet hair, biscuit crumbs, sticky fingerprints and whatever detritus you may have transferred while trying to position and style a product, as it's much more noticeable on a 5DS R image.

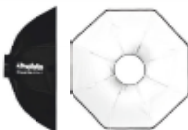
Sensor

For product photography, the high level of detail the sensor can resolve is excellent, and it's equally great for portraits and landscapes. The 5DS R is an

outstanding studio or landscape photographer's camera, and it currently creates the most detailed images for a full-frame camera. However, there's stiff competition from the Nikon D810, which boasts a 36.3-million-pixel sensor, although the Canon's resolution still trumps the Nikon with more pixels to allow for more extensive cropping. On resolution alone, the Sony Alpha 7R II, with its 42.4-million-pixel sensor, is also not far behind the Canon EOS 5DS R in terms of how much detail it can capture.

The Sony Alpha 7R II and Nikon D810 also have a distinct advantage over the Canon EOS 5DS R in terms of dynamic range. In our tests we found





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The Canon EOS 5DS R is fast and accurate in continuous and single-point autofocus



that the 5DS scored a maximum dynamic range of 11.5 stops, while the Nikon D810 scored 12.9 stops and the Sony Alpha 7R II scored 13.1 stops. The Canon EOS 5DS R holds up well through the ISO sensitivity range, but overall the other cameras give better dynamic range performance. When adjusting shadows in post-production or when trying to capture a high-contrast landscape, the Canon is slightly lacking in comparison.

Having used the 5DS R for quite a few shoots, I found I seldom needed a greater dynamic range than it provided. For the vast majority of shots I didn't find the Canon EOS 5DS R losing highlight or shadow details, apart from in very challenging conditions.

One such situation was shooting a wedding, where I found myself photographing the bride's dress. There were a couple of locations where I tried to use natural light, but it ended up looking awful, so I opted to hang the dress over a four-poster bed with the bedside lamps illuminating

the dress from either side. The scene was ultra-high contrast so I needed to bracket a few exposures and aimed to merge these together in Photoshop or Lightroom to give me a high dynamic range image.

When I got the raw files into post-production software I tried both Lightroom and Photoshop to merge three images to HDR, but the enormous file sizes meant it wasn't possible. My MacBook Pro, which has an Intel i7 processor, just couldn't handle it, no matter how many times I tried. It caused havoc and I had to resize the images first, put them all together, then re-import everything into Lightroom. I had to break my workflow to achieve what I wanted, whereas with smaller files I could have done it without taking those steps.

For any project, shooting a large

number of photos in full resolution is quite hard work when it comes to editing. It creates stress on your computer and takes a long time to apply changes, especially on older or low-spec computers.

On an editorial shoot for *Horse & Hound* magazine, I shot about 300 images, which I whittled down to 60 to send to the picture desk. This took around 30% longer than it would have done had I shot with the 5D Mark III. However, for this kind of shoot I'd rather use the 5DS R as the image quality is better and an extra 30 minutes is a worthwhile trade-off. When shooting a wedding – or any event that requires 500-plus images to be taken and sorted, though – it's a bit too time-consuming to work with such large files, and I feel the Canon EOS 5D Mark III would be better suited to such situations.

Pushing the ISO

When shooting an event, on most occasions the client requires small files that they can download and email easily. At the other end of the scale, they may want to print the photographs in A4, but the images are rarely used for anything other than that.

On one particular corporate event, I took along both the 5D Mark III and the 5DS R, but decided to shoot the whole thing with the 5DS R to see how it would perform in low-light conditions. Although it's not really designed for such situations, I was curious to see how the camera would fare while shooting indoors, in the dark, with people were moving. It required me to shoot mostly ambient light to get natural shots. The idea behind this was simple: although at 100% these files would be very noisy towards the maximum ISO sensitivity, once resized, with a bit of noise reduction and sharpening applied, they would clean up rather well. Resizing to about 25% of the original image (around 12.5

'The quality of the image is outstanding. It's currently the most detailed I have seen from a full-frame sensor'

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WHITE WALL

For commercial photographers, the high resolution and detail of the Canon EOS 5DS R are great for both lifestyle and product photography



million pixels) is suitable for the majority of clients and this would effectively allow me to resample 4 pixels down to just 1 pixel. This worked brilliantly and I was able to get really good-looking images from ISO 3,200 and 6,400 when I needed to. One of the big advantages of a high-resolution camera is to be able to resize files down to improve the viewing quality.

It seems like a very strange thing for Canon to have made a camera that limits itself to ISO 6,400, and when I looked closely at files at ISO 6,400 I'm confident that the company could have pushed this sensor further. However, there is a fairly big difference between the JPEG and raw images at high ISO sensitivities.

For Canon, JPEG processing is certainly not a strong point, and the Canon EOS 5DS R is a prime example of this. It seems to smudge detail and leave some noise behind, with odd areas showing artefacts. This becomes even more apparent when viewed up close. Much more detail can be

gained from processing the raw files in post-production. I found for most shooting situations it was best to shoot exclusively in raw.

It was during a trip to Scotland that I really got to play with the Canon EOS 5DS in a more leisurely way. I packed a bag with a number of my favourite lenses and followed the river upstream while fly fishing. There's an abundance of scenic landscapes and wildlife on the River South Esk, which gave me a chance to shoot at a slower pace. I loved the way the

camera handled it and it excelled outside of a fast-paced working environment.

I took a number of photos of stags rutting using my Canon 100–400mm f/4.5–5.6L lens. I had shot the same scenes the year before with a Nikon D750, 1.4x teleconverter and 70–200mm f/4 lens and, although I got some fantastic images using that kit, I found for wildlife I got better compositions thanks to the ability to crop the image on the 5DS. So long as the ISO isn't pushed too

high, you can crop extensively on a 5DS file and still get an image comparable to most other DSLR cameras without a crop.

I really enjoyed shooting landscapes with the 5DS. The camera is really durable, so I wasn't too worried about the odd splash of water down by the river, and there are many little things that make this camera great. For example, I think the level gauge is outstanding. With this enabled you can check that the camera is level both



The Canon system includes loads of great flash kit and lenses that are suitable for every kind of photographic shoot. This image was shot using the Canon EOS 5DS R

Testbench IN THE FIELD

This image was shot using the Canon EOS 5DS. Although the dynamic range isn't class-leading, for the most part I didn't feel I really needed any more



horizontally and vertically, and as far as I could deduce it's extremely accurate.

Autofocusing

One of the most challenging situations for any camera is a dimly lit first dance at a wedding. I find the 5D Mark III usually only misses a few shots but overall turns out good results, although the EOS-1D X is even more consistent. On paper, the 61-point autofocus system of the 5DS appears to be better than that of the 5D Mark III, so naturally it had to be tested in a truly challenging environment.

Shooting next to my wedding photography partner Stuart Clinton, we decided to compare the 5DS R side-by-side with the 5D Mark III and found that the best results came from the 5DS R. Even in extreme low-light conditions the 5DS R performs

well with both single focusing and continuous autofocus. In the studio I found that even with just a modelling light on, so long as the focus point could find an area of reasonable contrast the focusing was incredibly accurate and very fast. I would have to say the focusing system on the 5DS R is among the best I've ever used.

Final thoughts

A lot of people criticised the 5DS R when it was announced because it wasn't an 5D Mark IV. Canon has stated that the 5DS R is not a replacement for the 5D Mark III, but rather a specialist companion to sit alongside it.

I need quick AF, easily manageable file sizes and a very good signal-to-noise ratio, with the option to use high ISO sensitivity settings. I've put the 5DS R through a lot of different

professional situations and I have to say that it's done a great job.

With a 50.6-million-pixel sensor, the 5DS R is primarily intended for landscape, fashion, portrait and product photographers. It would also be ideal as a studio camera, or for landscape photographers who intend to make very large prints.

There are a limited number of photographers who really need the features this camera offers, as it occupies rather a niche area. However, in this niche, the camera is incredible. While the massive file sizes and high-resolution images can be burdensome for post-processing and workflow, the quality of the image is outstanding. The quality is currently the most detailed I have seen from a full-frame sensor – in fact, pushing towards medium-format quality. For those who don't need

such resolution, downsampling the image will make images appear much cleaner, image noise will be less noticeable and the edges will appear sharper. This will allow users to push the ISO a bit further if they don't intend to display their photos as huge images or extensively crop into them.

I was a bit frustrated by the ISO 6,400 sensitivity cap and found myself shooting images at the maximum ISO when covering events. Once the raw images are downsized and a bit of noise reduction and sharpening are applied, the files at this ISO look great. I would have liked to see the maximum ISO sensitivity at ISO 12,800, but this is where the 5D Mark III comes in. I do find it a little disappointing to be a bit 'undergunned', though, in terms of dynamic range, as similar cameras have at least a 1-stop dynamic



Build and handling



THE CANON EOS 5DS R is very easy to use. It handles well, is designed to be comfortable and the button layout is sensible, allowing you to take care of everything you need quite easily. The only disadvantage in comparison to other cameras – most notably mirrorless models – is that the 5DS R is fairly heavy. That said, it is incredibly durable and able to withstand challenging conditions. Photographers can be safe in the knowledge that this camera will perform day in and day out.

In terms of body design, the 5DS R is more or less identical to the Canon EOS 5D Mark III. It's a tried-and-tested formula that

has been tweaked through every generation of Canon full-frame DSLRs. If you've ever owned a 5D-series model or even a 6D, then you will feel right at home when you pick up a Canon 5DS R.

Photographers tend to take cameras for granted, but Canon has got one of the best layout and menu systems available today. The colour-coded menus are easy to navigate and all the most-used buttons that photographers need are right where you need them. Canon doesn't tend to pander to the niche market and put a 'some will use it, some probably won't' button on the side, and this is certainly one of the advantages of this camera.

range advantage over the 5DS R.

The 5DS R handles like any Canon DSLR. It has exceptionally good menu systems and the buttons are well placed. The company may have had a troubled past with autofocus systems, but the focusing on the 5DS R is fantastic. While it's not as fast as that on the 1D X, it goes above and beyond everything the camera is designed to shoot.

I have used the 5DS R for a range of set-ups and it did a sterling job. There are a few things it's not so good at, but in other areas it's top of the class. With such a niche audience for a super high-resolution camera, it's questionable whether many photographers will need the features it offers, but if the need is there then the Canon EOS 5DS R is an outstanding piece of kit.

AP



For wedding photographers, the file size of the Canon EOS 5DS R may be a hindrance rather than a help

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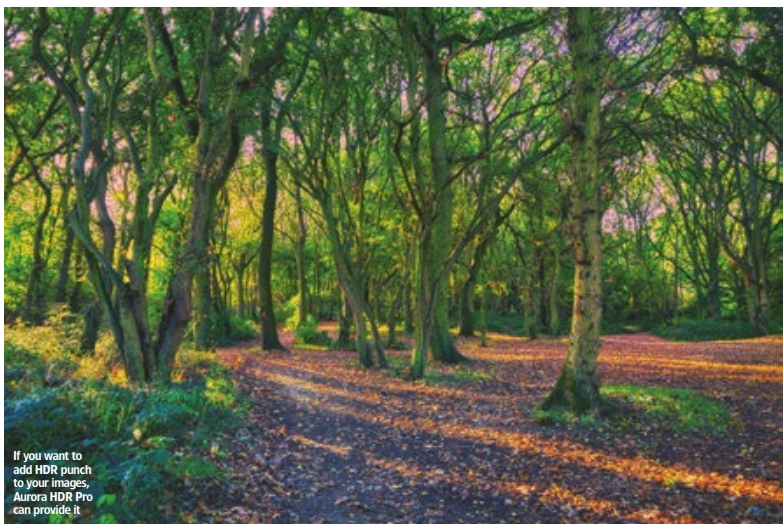
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At a glance

- Requires Intel Core 2 Duo processor from late 2009 or newer
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- OS X 10.9.5 Mavericks or newer
- 2GB free space on hard drive
- Display resolution 1280x800 or higher
- Retina displays supported

Aurora HDR Pro software

● Aurora HDR Professional, £72 ● aurorahdr.com

Callum McInerney-Riley tests **Aurora HDR Pro**, software designed specifically for users to edit and process high-dynamic-range images.

Macphun is a software developer that specialises in making plug-ins and standalone software for photographers. It has a variety of great programs available, and we have featured Macphun Noiseless and Macphun Tonality in the past. As the name suggests, it's Mac-only software. At least for now, there's no PC support. Recently, Macphun teamed up with Trey Ratcliff, one of the most famous HDR photographers in the world, to produce a plug-in and standalone piece of software specifically for creating HDR images. Ratcliff's social media following is quite phenomenal. He has over 8.5 million followers on Google+, where, at the time of

writing, his images have been viewed 123,754,457,940 times. He's passionate about HDR and he knows his stuff, so if there were one person you'd want to help design your software it would be Ratcliff.

What it does

There are two options for Aurora HDR. The standard version costs £29.99 and is available only from the Apple App Store for Mac OS. This version limits users to JPEG, TIFF and PNG (not raw files), and has many of its features cut back.

The second option is the Aurora

HDR Professional. It boasts all the functionality you could wish for and a lot of presets. It also allows users to use Aurora HDR as a plug-in for Adobe Lightroom, Adobe Photoshop and Apple Aperture, as well as being a piece of standalone software.

Aurora HDR Professional allows users to create HDR and tonemapped images with a single shot or multiple bracketed images. It can read PNG, 8-bit and 16-bit TIFF, GIF, PSD and raw files. As the software is rather new, it supports the vast majority of raw files

currently in use. Aurora HDR Professional also features a comprehensive toolset that allows users to make a variety of different image adjustments, as well as the HDR merging.

Starting out

The first screen is where you load your images. You can select to load a single image or a series of bracketed images. Once selected, you are given the option of alignment, ghost reduction and chromatic aberration reduction. Chromatic



aberrations are commonplace when the brighter exposure of a bracketed shot is merged, so it's a handy feature to have. Also, when ghost reduction is selected, you are given an amount you can reduce the ghosting by on four different strength settings, as well as the option to select a reference image for more accurate merging.

Once an image, or series of images, is loaded and processed, you can start working on the file. The layout is very similar to Adobe Lightroom, and it works much the same, but this software is HDR-specific.

Tool run-down

Down the right-hand side is a selection of tools. The first of these is Tone, a toolset for basic adjustments, including highlights, shadows, midtones and blacks/whites. Next is Structure, which allows users to control the strength of the high-contrast HDR look and the clarity. It's easy to overdo it in this panel, so it's worth tweaking this part the most. When you lighten shadows extensively you can introduce a lot of unwanted noise, so Macphun has provided a denoise tab that allows users to control the intensity of denoising and smooth out areas.

The Image Radiance tab lets users give their image highlights a more radiant, glowing look, but it also includes a colourising portion inside the tab for users to change the warmth and colourise the light end of the midtones, through to the highlight portion of the image. Below this is a colour tab for saturation, vibrance and colour temperature changes.

The Details tab allows users to sharpen either small, medium or large areas of detail, and each can be controlled individually, localised to either highlights, shadows or globally. Glow tab is much like image radiance, doing what it describes and making the images glow. Below this is a tab called Top & Bottom Lighting, which I found very useful. It allows users to control the exposure from the top half of the image and make it lighter or darker. The same can also be applied to the bottom half. This is especially useful for balancing landscape images.

The Tone Curve tab is simply a curves adjustment, while the Color Filter tab allows users to control the saturation and luminance of different colour channels. Colour

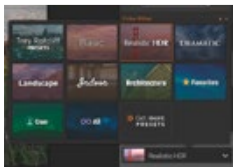


Aurora HDR can be used for more subtle adjustments to enhance your images without going too far over the top

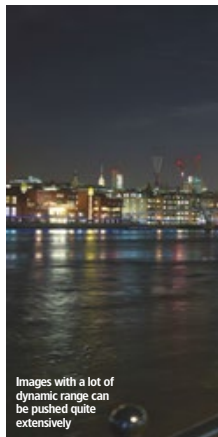
Toning tab is a bit like Lightroom split-toning. It's intended for users to tone the highlights and shadow areas. At the top of the tab are some handy presets to try out. Below is Vignetting, which lets you put a vignette on or tame an existing vignette, while at the bottom is Layers. This tab allows users to blend all their edits with the original HDR merge, and vary the strength of their adjustments. It can also be used when creating other layers.

There are a couple of useful tools along the top bar of Aurora HDR Pro. One compares images before and after changes. It can be set up to split the screen or view the versions side by side. There are zoom tools for checking specific areas of an image, a move tool for moving the enlarged images around, a rotation tool for rotating the image, a crop tool, a full-colour histogram, two buttons for importing and exporting images, and a masking brush and layers.

Creating a new layer is a lot like creating an adjustment layer in Adobe Photoshop. Users make their adjustments as mentioned previously and then, using the masking tool, paint in where they want their adjustment to be applied. The brush can be refined and is controllable. Confusingly, there's a graduated filter simulator inside the brush menu, too, but it is very useful in allowing users to quickly make an adjustment mask to a graduated part of the image.



Any users who are familiar with Adobe Lightroom will feel right at home with Aurora HDR Pro, as there are presets, plus an editing panel that's located on the right-hand side. It also boasts the same slider-style editing as Lightroom, with similar native adjustments available, too.



Images with a lot of dynamic range can be pushed quite extensively



Even with a lot of tweaking, the bright yellow areas and red flowers in the foreground of the image are distracting

It can be tilted, rotated and feathered, allowing foreground and skies to be darkened or lightened. Also, in the layers there is the option to use blending modes such as Soft Light, Hard Light and Color, to name a few. These allow users to blend effects and make more dramatic images.

HDR presets

Along the bottom of Aurora HDR Professional is a variety of presets that can be selected by category.

Categories include ones for landscapes and architecture, as well as Trey Ratcliff's own preset collection. Users can also save their own presets.

Many of the presets are quite strong, giving a heavily processed look, and for many shots they're dependent on a specific type of scene such as a cityscape with bright highlights. Often, many images don't work with a lot of presets, but there will usually be one or two that do work well.

In use

I tried using a variety of images with the Aurora HDR Professional, including ones from Olympus, Sony, Canon and Fujifilm, mixing it between full-frame, APS-C, Four Thirds and compact camera sensors in order to get a well-rounded user experience. I also tried using single exposures and bracketed exposures, as well as a mix of raw and JPEG files.

The first thing that bugged me was that even when using a

camera with a lot of dynamic range – meaning there is lots of information in the shadow areas – Aurora HDR Professional pushes it so hard that an awful lot of noise is introduced to the shadow areas. The Denoise tool tries to combat this but tends to smudge a lot of the finer detail. If you're planning to print the image, that level of processing really has an adverse effect on the final image quality.

Next, I found that certain colours become intensely oversaturated to the point that they become a glaring distraction. Inside the tools menu there are options to turn this down, but even when corrected it seems like there's a lot of colour depth that becomes lost. It becomes rather difficult to get the aesthetics of an image right.

The range of tools and the layout of the software are great. Everything is laid out well and is easy to find. Sliders are a tried-and-tested way to edit. I found it really easy to use and there's plenty of support and learning material.

Changing settings was easy enough, although it does make you wait for a while to see what's going on, especially with bigger files. A single adjustment can take three or four seconds to render, so it's not especially quick like Photoshop, which usually updates in real time.



Our verdict

I WILL start by saying I don't like the overbaked HDR look, but I will cast aside my opinions for an honest and untarnished verdict.

I find in many cases that Aurora HDR Professional introduces a lot of technical flaws into your image. In many cases, the software achieves a really punchy image with strong contrast, lots of detail loss and lots of oversaturated areas. There are image-noise issues in overworked shadows, too.

I find the presets are seriously overdone. They can work wonderfully, but only on very specific images. With software such as Adobe Lightroom I can usually import a reasonably average shot and make something half decent with a few of my presets. With Aurora HDR Professional you really have to

start with an incredibly strong composition and image in order to convincingly carry off the extensive editing that it goes through.

Sometimes I imported an image into Aurora HDR Professional, tweaked a few presets and came back with something that was much better than the original, but the success rate certainly wasn't as high as I was expecting.

All in all, Aurora HDR Professional isn't a bad piece of software. It's a little sluggish and it isn't the one-stop shop for instantly amazing pictures at two clicks of a mouse that it's made out to be. But it's well laid out, intuitive and you get a lot of software for £72.



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E-P1 download to computer

Q I have just bought my first Olympus Pen E-P1 (used), but it turns out that I can't seem to connect it to my PC (Windows 10). Can anyone help me? I am using the USB lead from my E-420.

Wakaman

A This should work using the same cable as your E-420, but it's possible that your camera is set to the wrong USB connection mode.

As usual for Olympus, this is unfortunately buried deep in the camera's labyrinthine menus.

Here's how to check things: Menu>Settings (cogs icon)>

Settings D (Dist/sound/PC)>USB Mode.

To connect to your computer this needs to be set to 'Storage'. Alternatively, you can leave this



option set to Auto, then select the right mode each time you plug in a cable.

Andy Westlake

Camera advice for night-sky photography

Q I have been interested in astronomy and night-sky photography for as long as I can remember, but I've never had the time to give it a go. Recently I visited the Kielder Observatory in Northumberland, and the 'dark skies' got me thinking about buying a DSLR.

As I can't afford a full-frame DSLR, is a Nikon D7100 suitable? If it's not, what budget set-up could I try? **Rob**

A One camera stands out in particular for your budget: the Pentax K-3 II digital SLR. Normally when shooting dark skies you need relatively long shutter speeds, which result in star trails with a conventional DSLR; and if you wanted to record them as points, you'd need an expensive equatorial mount that moves the camera during the exposure.

However, the K-3 II has a unique Astrotracer function. This employs the camera's built-in GPS unit and in-body image stabilisation system to move the sensor to compensate for the movement of the stars.

The camera is a slightly higher price than the Nikon D7100 you're considering – around £849 with a basic 18–55mm kit lens – but you'll get one of the best APS-C DSLRs on the market.

As for lenses, the 18–55mm is a good start, but many astrophotographers end up with fast wideangle fixed-focal-length primes. Not only do they gather more light, but they also tend to have fewer optical aberrations so stars won't be smeared towards the edges of a frame.

Here, Samyang's bargain manual-focus lenses are well worth looking at, such as the 14mm f/2.8, which you can pick up for around £220.

Andy Westlake

Fast prime for Pentax

Q On the strength of AP reviews and awards, I bought a Pentax K-S2. I bought it bundled with a Pentax 18–135mm WR lens, and I also have a Tamron 90mm macro.

The Pentax lens is slow, both in autofocus and maximum aperture, but otherwise adequate for most of my needs, so I would like to supplement it with a fast prime lens with an effective focal length – somewhere in the 35–50mm range.

The lens I am trying to find must be sharp, weather-resistant, around f/2 or faster, cost under £1,000 and weigh less than 1kg. I know it's a tall order, but even if it does exist I've failed to find it. Can you help? **Mike Gosling**

A I'm afraid the answer is simple: no lens on the market fully meets your requirements. There aren't any weather-sealed primes to fit the K-S2, unfortunately, which is strange given Ricoh places great store on its weather-sealed cameras. To be fair, though, few fast primes at the price point you're considering are described as weather-sealed, from any manufacturer.



With this in mind, let's look at your options for fast primes. The most obvious choice is the Sigma 30mm f/1.4 DC HSM Art: this costs £300, weighs 435g, uses a silent ultrasonic autofocus motor, and is very sharp indeed.

Another possibility might be the Pentax 35mm f/2.4 SMC DA AL, which is so light you'll barely notice you're carrying it, and at £119 it is an absolute

steal. If you want to use either in the rain, I'd advise the old trick that photographers have used for years: cover the camera with a chamois or plastic bag while shooting.

I've found that most cameras and lenses are absolutely fine in light rain, as long as you dry them off promptly after use, although I wouldn't expose them to a downpour.

Andy Westlake

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My life in cameras

Landscape photographer Tim Rudman looks back at the cameras that have shaped his career

Tim Rudman



Tim started photographing in the 1960s while studying medicine. He taught himself darkroom printing, and with his distinctive black & white style he soon gained recognition. His award-winning work has been shown in more than 50 countries, and he is respected internationally as an author. He is also an authority on darkroom and toning. www.timrudman.com

1962 Voigtlander Vito C

The Vito C was my first 'proper' camera, and it seemed quite complex after the Kodak Box Brownie I had used to snap Elvis Presley with that summer! The Vito C had a fixed 50mm lens, no light meter or rangefinder, but did have three rings of numbers around the lens for manual aperture, speed and distance. Armed with a cheap selenium meter, I taught myself the basics, initially by shooting London by night and processing the films.



1973 Yashica TL Electro X

A present from my father-in-law, this manual metered Yashica finally allowed me to enter the world of M42 screw-mount interchangeable lenses. I added the slightly higher-specified Alpha Si 2000 and a small range of cheap second-hand lenses, with which I eventually gained my RPS Fellowship. The tedious and slow screw system meant I eventually coveted the emerging bayonet set-up.



1987-1994 Canon EOS film cameras

The arrival of the Canon EOS autofocus system was exciting and I replaced my M42s with two new EOS 620s and AF lenses. I was shocked when shooting in rain caused both 620s to stop working. Canon said they were 'not suitable for use in the rain' – never a problem with my old manual cameras! Over the years I added some EOS 600s, 100s, a 3 and a 1N.



1996 Contax G2

This beautiful titanium-bodied film camera with interchangeable lenses is modelled on the Leica M7. Less bulky and conspicuous than an SLR, it has an autofocus system based on an electronic version of a twin-window system. As events have turned out I have barely used it yet, but I do now have plans to return to 35mm and certainly want to use this system.



1999 Mamiya 645AF

I wanted a larger negative in rectangular rather than square aspect ratio. I also wanted interchangeable backs. The Mamiya 645AF offered both, with good lenses and an impressively bright, clear viewfinder. It dislikes extreme cold, but I learned how to adapt my practice and have now used my two bodies regularly in Iceland, through volcanic dust clouds, gales and blizzards, and in serious 'minus' territory. It is noisy, heavy and clunky, but quite landscape-compatible, and it keeps soldering on.



BLAST FROM THE PAST

Olympus mju 300

Ian Burley looks at the first digital mju capsule-style camera

LAUNCHED February 2003

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LAUNCHED with some fanfare, the mju 300 (known as the Stylus 300 in the US) was the first incarnation of the successful mju capsule-style camera in digital form. It featured an all-metal body and splash-resistant seals.

Like its film predecessors, the mju 300 was very compact and featured a sliding front panel that covered the front of the 3x optical zoom lens. The mju 300 offered a respectable 3-million-pixel sensor and there was space for a basic optical viewfinder.

What's good You could just chuck it into a bag and not worry about it getting damaged; it is easy to use with a lithium-ion rechargeable battery; it is fairly rare and might be considered an outside bet as a collector's item.

What's bad For creative photography the mju 300 is quite limiting; it has a simple 3x (35–105mm) optical zoom and a forgettable 4x digital zoom on top. It also depends on the unloved xD (eXtreme Digital) memory card promoted at the time. The ISO range is limiting, too, and the low-res LCD screen, and power-on-to-ready time of three seconds, are frustrating.



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Professor Newman on...

A filmic quality

Bob Newman examines how film works and the implications for achieving 'filmic' qualities

Despite photographic film being very much a minority technology, many digital camera users aspire to a 'filmic' quality in their photographs. At its root, photographic film depends on the photoelectric effect, just like silicon/digital technology.

When a photon hits an atom of a photosensitive material, it dislodges an electron. Since this is a quantum mechanical effect, each photon releases an exact number of electrons – zero, one or two, depending on the energy (wavelength) of the photon. At the wavelengths of visible light, photons release precisely one electron per photon – unless the photon fails to interact with any photosensitive material, in which case no electrons are released.

In the case of a digital sensor, the photosensitive material is suitable doped silicon. With film, it is silver halide. A digital sensor essentially just measures the electron charge accumulated in each pixel. With film, the process is more complex. The free photoelectrons created by an incident photon combine with silver ions in the silver halide to produce an atom or two of metallic silver in a halide crystal, or 'grain'. In the process of chemical development, this metallic silver acts as a catalyst to the reduction of the whole grain to silver.

Subsequently, in development, the unconverted silver halide is washed away by the fixer leaving a permanent image of silver grains. Colour film attaches coloured dyes to the silver grains but is otherwise similar. The result is an image made up of randomly arranged and randomly shaped grains.

The special characteristics of film and the filmic look result from this structure. Over the bulk of the tonal range, the brightness or density of the image is controlled

by the density of the grain structure. In brighter parts of the image the grains are densely distributed and in the darker parts they are less dense (remembering that film is intrinsically a negative medium).

Each grain is completely black or opaque; there is no gradation, unlike digital pixels. In the bright parts of the image, things are somewhat different, due to two different effects. First, a grain can only be reduced or not, however many photons hit it, so in bright light photons that hit already reduced grains are in effect wasted – film becomes less sensitive at very bright illumination levels. Further, when the image is developed, the grains can overlap over the depth of the emulsion.

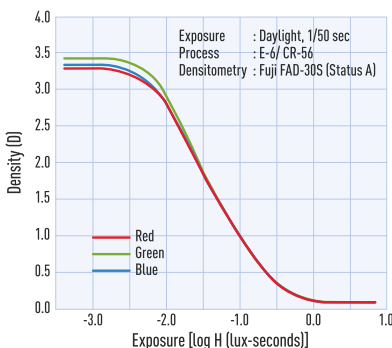
If a grain is underneath another,

it will not contribute to the density of the image, which effectively amplifies the loss of sensitivity.

In the darker parts of the image (lighter in the resultant negative), there is a 'fog level' – grains that did not receive any light but were developed nonetheless. The result of these characteristics at the top and bottom of the exposure range is a distinctive type of response curve, flattened out somewhat at either end into an S shape, as shown in the illustration below.

The key to achieving a filmic quality is the duplication of this curve. Standard digital processing tools do impose a film-like curve, but this is generally too precise to give that distinctive look. Accurate tweaking of the curve is required to replicate film, at least so far as the tonal range is concerned.

'With digital, the photosensitive material is doped silicon. With film, it's silver halide'



Film's distinctive look is determined by its characteristic curve, which describes the emulsion's response to increasing exposure to light

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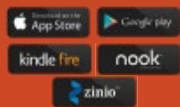


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Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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D4S Body	£4,399	D5500 + 18-55mm VRII	£569	70-300mm f4.5-5.6 VR	£399	200mm f2.8 G ED VR II	£4,099
2 YEAR UK WARRANTY		D5500 + 18-140mm	£699	80-400mm f4.5-5.6 AFD VR II	£1,799	300mm f2.8 G VR II	£3,799
Df + 50mm f1.8	£1,999	D3300 + 18-55mm VRII	£319	200-500mm f5.6 ED VR	£1,179	100mm f2.8 FL ED VR	£4,949
EOS Body £300 Px Bonus	£1,999	10-18mm f5.6-4.5 DX	£181	20mm f1.8 G	£339	500mm f4 FL ED VR	£6,949
D810 + 24-70mm f2.8	£3,579	14-24mm f2.8 IS	£1,299	24mm f1.4 IS	£1,179	600mm f4 FL ED VR	£8,949
D810 + 14-24mm f2.8	£3,679	16-35mm f4 VR	£795	28mm f1.8 G	£495	800mm f5.6 FL VR 1:2.5	£12,995
D750 Body £150 Px Bonus	£1,499	16-85mm f3.5-5.6 VR DX	£399	35mm f1.8 G ED	£399	PC-E 24mm f3.5	£1,479
D750 + 24-120mm f4	£1,049	18-35mm f3.5-4.5	£489	35mm f1.4 G	£1,295	PC-E 45mm f2.8	£1,399
D610 + 24-120mm f4	£1,769	14-24mm f2.8 IS	£675	50mm f1.4 G	£275	2x TC-20 II E II Converter	£429
D7200 Body	£775	18-300mm f3.5-5.6 VR DX	£649	58mm f1.4 G	£1,135	1.4x TC-14 E II Converter	£429
D7200 + 18-105mm VR	£775	24-70mm f2.8 E ED VR	£1,849	85mm f1.8 G	£399	SB9100 Speedlight	£339
D7100 Body	£619	14-24mm f2.8 IS	£729	105mm f1.4 G	£219	SB700 Speedlight	£229
D7100 + 18-105mm VR	£799	28-300mm f3.5-5.6 VR	£649	150mm f4 EF EPED VR	£1,639	SB-R1 Commander	£349
		70-200mm f2.8 L II	£1,578	85mm f2.8 Micro VR DX	£619	WT-5	£269
			£859		£349	UK STOCK UK STOCK	

HASSELBLAD	Leica	FUJIFILM	GoPro	Manfrotto
HS-D40 Body Set	£7,795	X-T1 + 18-155mm	NEW Session Camera	190XPRO3
OTUS 85mm f1.4	£3,019	X-T1 + 18-155mm	Herod Black	190XPRO4
HS-D50 + 80mm f2.8 Lens	£8,795	X-T1 + 18-155mm	Herod Silver	190XPRO4
HS-D50	£13,999	X-T1 Body	Herod	190XPRO4
HS-D50 Multi-Shot	£13,999	X-T1 Graphite Body	Herod	190XPRO4
HS-D50c	£17,598	X100T / Black	Herod	190XPRO4
HS-D50c Wi-Fi	£18,354	X-Pro1 + 18mm + 27mm		190XPRO4
HS-D50c Multi-Shot	£18,354	X-Pro1 + 18mm + 27mm		190XPRO4
HS-D50c	£26,798	X-Pro1 + 18mm + 27mm		190XPRO4
HS-D50 Multi-Shot	£26,798	X-Pro1 + 18mm + 27mm		190XPRO4
HS-D50c + 28mm + 80mm	£19,554	X-Pro1 + 18mm + 27mm		190XPRO4
HS-D50c Digital Back	£4,995	X-Pro1 + 18mm + 27mm		190XPRO4

ZEISS	Leica	FUJIFILM	GoPro	Manfrotto
Canon/Nikon Fit	Leica	FUJIFILM	GoPro	Manfrotto
OTUS 55mm f1.4	£2,699	X-T1 + 18-155mm	NEW Session Camera	190XPRO3
15mm f2.8	£2,069	X-T1 + 18-155mm	Herod Black	190XPRO4
18mm f3.5	£2,069	X-T1 + 18-155mm	Herod Silver	190XPRO4
21mm f2.8	£2,069	X-T1 + 18-155mm	Herod	190XPRO4
25mm f2.8	£2,069	X-T1 + 18-155mm		190XPRO4
28mm f2.8	£2,069	X-T1 + 18-155mm		190XPRO4
35mm f2.8	£2,069	X-T1 + 18-155mm		190XPRO4
50mm f1.4	£2,069	X-T1 + 18-155mm		190XPRO4
50mm f2.8	£2,069	X-T1 + 18-155mm		190XPRO4
105mm f2.8 Macro	£2,069	X-T1 + 18-155mm		190XPRO4
135mm f2.8	£2,069	X-T1 + 18-155mm		190XPRO4
Leica/Sony Mount		X-T1 + 18-155mm		190XPRO4
Tout 12mm f2.8	£649	X-T1 + 18-155mm		190XPRO4
Tout 32mm f1.8	£649	X-T1 + 18-155mm		190XPRO4
Also stock 2M mount lenses for		X-T1 + 18-155mm		190XPRO4
Leica M / Zeiss Ikon / Voigtlander		X-T1 + 18-155mm		190XPRO4

Leica M Zais Kon / Vogtlander	Leica 2x200 Ultra	Leica M + Plus	£1,665	Alisa 2x200 Ultra	Alisa 2x200 Ultra	£1,199	180mm f2.8 Maxo Dg	£1,189
USED EQUIPMENT - Quality photographic equipment wanted for part exchange or commission sales								
Hasseblad HD200 18mm f2.8	Olympus OM-1 + 14-70mm f2.8	895	Canon EF 1.4x Extender	875	Nikon Nikkor 500mm f5.6	895		
Hasseblad HD200 35mm f2.8	Canon EOS 1000 + 135mm f2.8	895	Canon EF 2x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 50mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon TC7E3	795		
Hasseblad HD200 85mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 135mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 180mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 210mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 280mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 350mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 450mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 550mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 650mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 750mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 850mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 950mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 1050mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 1150mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 1250mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 1350mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 1450mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 1550mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 1650mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 1750mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 1850mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 1950mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 2050mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 2150mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 2250mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 2350mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 2450mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 2550mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 2650mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 2750mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 2850mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 2950mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 3050mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 3150mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 3250mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 3350mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 3450mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 3550mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 3650mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 3750mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 3850mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 3950mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 4050mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 4150mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 4250mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 4350mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 4450mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 4550mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 4650mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 4750mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 4850mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 4950mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
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Hasseblad HD200 5550mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
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Hasseblad HD200 6350mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 6450mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 6550mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 6650mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 6750mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 6850mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 6950mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 7050mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 7150mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 7250mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 7350mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 7450mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 7550mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 7650mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 7750mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 7850mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 7950mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 8050mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 8150mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 8250mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 8350mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 8450mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 8550mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 8650mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 8750mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 8850mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
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Hasseblad HD200 9150mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 9250mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 9350mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 9450mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 9550mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 9650mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 9750mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 9850mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
Hasseblad HD200 9950mm f2.8	Canon EOS 1D + 204mm f2.8	895	Canon EF 2.8x Extender	895	Nikon Nikkor 1000mm f5.6	895		
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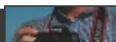
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55-200mm F2.8 X.F.R.	E++	Mint -277/2	E118
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Olympus 11-22mm F2.8-3.5 Zuiko	E+	Mint -12/2	E29
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Sony NEX Lenses			
15-50mm F4.5 O.S.S.	E++	Mint -54/5	E48
15-50mm F3.5-5.6 PZ O.S.S.	E++	Mint -54/5	E48
15-50mm F2.8 NEX Lens	E++	Mint -54/5	E48
15-50mm F2.8 NEX Lens	E++	Mint -54/5	E48
18-200mm F3.5-5.6 O.S.S. B.V.C. Tamaris	E++	Mint -54/5	E48
18-200mm F3.5-5.6 O.S.S.	E++	Mint -54/5	E48
18-55mm F3.5-5.6 O.S.S.	E++	Mint -54/5	E48
24-70mm F2.8 O.S.S. B.V.C. Sigma	E++	Mint -54/5	E48
24-70mm F4 FE ZA O.S.S.	Mint -62/5	E5/5	E5
24mm F1.8 E	E++	Mint -54/5	E48
24mm F2.8 Leica Zeiss	E++	Mint -54/5	E48
55-211mm F4.5-6.3 O.S.S.	E++	Mint -119/1	E12
50mm F1.4 Summilux Lens Baby	Mint -277/2	E118	E118
50mm F4 G O.S.S. FE	E++	Mint -54/5	E48
Composr P0 + Velvet Lens Baby	E++	Mint -54/5	E48
Micro 4/3rds Lenses			
Panasonic 12-32mm F3.5-5.6 O.S.S.	E++	Mint -51/7	E47
8mm F3.5 Fisheye	E++	Mint -51/7	E47
12mm F2.8 Zuiko	E++	Mint -51/7	E47
12mm F2.8 Zuiko G O.S.S.	E++	Mint -51/7	E47
14-22mm F3.5-5.6 ASPH O.S.S.	E++	Mint -51/7	E47
14-25mm F3.5-5.6 ASPH O.S.S. Vario	E++	Mint -51/7	E47
20mm F2.5 Asph	E++	Mint -51/7	E47
20mm F1.7 Asph	E++	Mint -51/7	E47
25mm F1.4 D.O.S. Asph	E++	Mint -51/7	E47
25mm F2.8 Asph O.S.S.	E++	Mint -51/7	E47
45-150mm F4.5-6.3 Asph Vario PZ	E++	Mint -51/7	E47
45-150mm F4.5-6.3 Asph Macro	E++	Mint -51/7	E47
Olympus 12mm F2 ED Macro Zuiko	Mint -537/5	E45/5	E45
12mm F2 ED Macro + L.H. Hood	E++	Mint -51/7	E47
12mm F2.8 F3.5-4.3 Zuiko	E++	Mint -51/7	E47
14-22mm F3.5-5.6 EZ Zuiko	Mint -512/2	E112	E112
17mm F1.8 Zuiko Silver	E++	Mint -51/7	E47
17mm F1.8 Zuiko Silver	E++	Mint -51/7	E47
45-150mm F2.8 M.Zuiko Pro	Mint -538/4	E46/4	E46
45-150mm F4.5-6.3 ED Zuiko	E++	Mint -51/7	E47
15mm F1.8 ED Zuiko	E++	Mint -51/7	E47
Composr + Tilt Transferr Lens Baby	E++	Mint -51/7	E47
15mm F2.8 D.M. - Sigma	E++	Mint -51/7	E47
15mm F2.8 D.M. - Sigma	E++	Mint -51/7	E47
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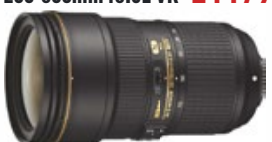


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Final Analysis

Roger Hicks considers...

'Boulevard de Strasbourg, corsets', 1912, by Eugène Atget

Jean-Eugène-Auguste Atget was born near Bordeaux, France, in 1857. He was briefly in the merchant navy but moved to Paris in his 20s, where he was unsuccessful as an actor and painter. He took up photography in 1887-1888 and enjoyed no great success until the late 1890s, but by 1906 (when he was pushing 50) he was getting commissions from such august organisations as the Musée Carnavalet and the Bibliothèque Historique de la Ville de Paris.

Fortune beckoned more than fame at first, but by 1920-21, when he was 63 or 64, he was able to sell thousands of his negatives, become financially independent and expand the scope of his personal photography to take in subjects as diverse as parks and prostitutes. After about 1925 he began to attract critical acclaim – Berenice Abbott and Man Ray were admirers – but fame was short-lived: he died in 1927, in his 71st year.

Atget photographed a Paris that was fast disappearing, in his own particular style, with an 18x24cm plate camera. Long exposures and deliberate concentration on remnants and echoes of the 19th century give his pictures a look that is, if not unique, then at least highly characteristic. His glimpses of a disappearing world were both of their time and archetypal. Although this picture is very old, there is something in it that almost all of us can recognise: something on the edge of our memories, something that has always been there.

The time is now

Because of this, it can even evoke specific personal memories from other eras. For example, in about 1967 my girlfriend needed some new tights. We went to the Co-op in Plymouth city centre. It was the time of the sales, and a corner window was filled with corsets in virulent surgical pink. We giggled as teenagers do: such things were hopelessly out of date, as were the ideas behind them. But I still remember that day and those corsets. Rosie Barratt, AP's estimable picture editor, experienced a similar start of recognition, and she is a lot younger than I. This is the magic of archetypal images such as Atget's.



'This picture is very old, but there's something almost all of us can recognise in it'

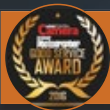
It could be argued that Atget was in a sense a forebear of the *Neue Sachlichkeit* (New Objectivity) school of photography, relentlessly realistic and unromantic, though for me his work is both dreamlike and romantic: this is why I like it so much.

Perhaps I like it more because he marched to his own drum: the only genre into which Eugène Atget fits is Eugène Atget.

This is the big lesson to draw from Atget's work. It is easy to say that he was in the right place at the right time, but that is pure hindsight. Where do you live? That's the right place. If it isn't, move, as Atget did. And now is the right time: it's the only time you've got. What are you waiting for?

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at www.rogerandfrances.com). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Les Krims



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